CAMBRIDGE GREEK AND LATIN CLASSICS

TERENCE

EVNVCHVS

EDITED BY JOHN BARSBY

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PREFACE

Terence's *Eunuchus* was his most successful play in his lifetime; it has been surprisingly neglected by modern commentators. For a commentary in English one has to go back to Sidney Ashmore's 1908 one-volume edition of the whole Terentian corpus and before that to the similar volumes of Wilhelm Wagner (1869), Edward Parry (1857), and J. A. Phillips (1846). Until very recently the only full-scale edition of *Eunuchus* in any language was Philippe Fabia's in French (1895); to this can now be added Leonidas Tromaras' German edition of 1994 (first published in Greek in 1991). Fabia's commentary is still very valuable on matters of language and interpretation, and I have made constant use of it; I have benefited also from Tromaras' edition, which appeared when my own was already in progress.

The text of Terence is relatively well established, and I have not thought it worthwhile to do a detailed re-examination of the manuscripts, though one of the incidental pleasures of preparing this edition has been the opportunity to examine the Bembinus and the beautifully illustrated Vat. Lat. 3868 (C) in the Vatican Library. In the few places where there is serious doubt about the reading I have used my own judgement, but in the end the text offered here differs in only a few places from that of Kauer–Lindsay's OCT (1926) or Marouzeau's Budé edition (1947).

The commentary has had to be scaled down by about a third from its original length to fit the scope of the series. Discussions of minor textual and orthographical matters have been omitted, as have some of the more obscure bibliographical references, and the amount of cross-referencing has been curtailed. On matters of vocabulary and grammar, references are systematically given to *OLD* and to Woodcock's *NLS*, on the supposition that these will be the most readily accessible to students; this has obviated the need for detailed explanations and the extensive quoting of parallels. The commentary includes scene-by-scene discussions designed to bring out the characterisation and the dramatic development of the play; the line-by-line notes deal with problems of grammar and interpretation and offer a detailed study of Terence's use of language in the context of the Roman comic tradition.

It is a pleasure to thank a number of scholars who have most generously given me their help. Ted Kenney as series editor has been a constant source of advice and encouragement; Geoffrey Arnott, Christopher Lowe, and Malcolm Willcock have all read the whole book in draft and made innumerable valuable suggestions; Peter Brown has communicated his views on various problems; and Colin Austin, Andrew Barker, Bob Coleman, John Grant, and Adrian Gratwick have given me the benefit of their expertise on papyrological, musical, linguistic, textual, and metrical matters respectively. An editor could scarcely have had advice of better quality; I hope that the few places where I have ventured to neglect it will not be too obvious. I must also thank the University of Otago for granting me two periods of leave to work on the edition and two Cambridge colleges, Peterhouse and Clare Hall, for their hospitality during those periods.

J. B.

INTRODUCTION

1. TERENCE AND HIS BACKGROUND

Most of our information about the life and background of Publius Terentius Afer comes from the biography written by Suetonius in the second century AD, preserved for us (with an additional paragraph) by the fourth-century commentator Donatus.[1] This tells us that Terence was born at Carthage and became the slave at Rome of the senator Terentius Lucanus, by whom on account of his intelligence and good looks he was given not only a liberal education but also his freedom. He enjoyed the friendship of many of the nobility, especially of Scipio[2] and Laelius; he also gained the approval of Caecilius, the leading comic dramatist of the day, to whom he read the script of his first play, *Andria*, before it was approved for performance. After writing six comedies, allegedly with the help of his noble friends, Terence left Rome for Greece, still not yet twenty-five years of age, and died on the return journey. He left a daughter, who married into an equestrian family, and a small estate near the temple of Mars.

Suetonius, who quotes a number of conflicting sources, is himself unhappy with several of these details; and modern scholars have been even more sceptical. Terence's alleged Carthaginian origin could simply be a false deduction from the cognomen Afer (= 'the African')[3], and the story of Caecilius reading the script of *Andria* is open to the chronological objection that Caecilius died two years before that play was performed.[4] It may also be too neat a co-

[1] Text: Wessner I 1–10; commentary: Carney 5–19; translation: Radice 389–94; standard discussions of Terence's biography: Forehand 1–8, *CHCL* II 814–16, Arnott (1975) 46–7, Duckworth 56–61.

[2] I.e. P. Cornelius Scipio Aemilianus Africanus Minor, the second son of Aemilius Paullus and the adoptive son of P. Scipio, the elder son of Scipio Africanus.

[3] This name was borne also by a branch of the Domitius family, of which the best known is Cn. Domitius Afer, the orator, who died in AD 59.

[4] Caecilius died in 168 BC (according to Jerome) and *Andria* was performed in 166 (according to the Production Notice).

incidence that Terence's departure from Rome at the age of twenty-four in 160 BC puts his birth in 184 BC, which is precisely the year of the death of Plautus;[5] it also means that he was a young man of only eighteen years when his first play was performed in 166.[6] Terence's connections with Scipio and Laelius, though vouched for by several authorities mentioned by Suetonius, may ultimately be a conjecture based on the reference in the prologue of *Adelphoe* to 'spiteful accusations that men of the nobility assist him with his writing'[7] and on the evidence from the Production Notices that *Adelphoe* and *Hecyra* (second performance) were put on at the funeral games of Scipio's father Aemilius Paullus.

There is very little about Terence's life that can be asserted as a fact; if we reject Suetonius' evidence, we have to admit that we know very little about him at all. But, given Terence's involvement with the funeral games of Aemilius Paullus, it is by no means an implausible assumption that he was an associate of Scipio's and indeeed of Laelius and others who shared Scipio's philosophical and literary interests and his predilection for Greek culture.[8] Terence does not in fact deny the allegations that he received help from his noble friends, but 'considers it a compliment to be associated with men who please you all and the people and whose services in war, peace,

[5] The date of Plautus' death is established from Cic. *Brut.* 60. It is unclear whether Terence left Rome in 160 BC, after the performances of *Adelphoe* and *Hecyra* in that year, or in 159; sources quoted by Suetonius put his death in 159 (*Vit. Ter.* 5).

[6] However, some of the MSS of Suetonius' biography make Terence leave Rome *nondum quintum atque tricesimum* [for *uicesimum*] *egressus annum*, which would put his birth ten years earlier in 194 BC.

[7] *Ad.* 15–16 (cf. *Hau.* 22–6).

[8] Cicero makes Laelius and Scipio interlocutors in his *De senectute* and *De republica* and Laelius the chief speaker in his *De amicitia*; Furius Philus, who is also mentioned by Suetonius (*Vit. Ter.* 6) as an associate of Terence's, is another of the interlocutors of the *De republica*. Scipio and Laelius are further linked with the satirist Lucilius (Hor. *Serm.* 2.1.71–4), with the Greek historian Polybius, and (after Terence's death) with the Stoic philosopher Panaetius. But any suggestion that Scipio and his associates formed a closely knit circle which used Terence to promote its philhellenic ideals is misguided (see Gruen 197–202, Goldberg (1986) 8–15); on the 'Scipionic circle' in general see Astin 294–306.

and business are used freely by everyone' (*Ad.* 17–21). This description does not in fact fit Scipio and Laelius, who were young men of Terence's own age, as well as it would fit Scipio's father Aemilius Paullus and men of his generation; but Terence may well be disguising the truth here in order to turn an allegation into a compliment.[9]

The Production Notices which have been transmitted in the MSS together with the texts allow us to date Terence's six plays to the years 166–160 BC.[10] This puts them at a very interesting period in Rome's social and cultural history. It was a time when Roman contact with the civilisation of mainland Greece was at its height. Only two years before Terence's first play, in 168 BC, Aemilius Paullus had won the decisive battle of the Third Macedonian War and had brought home as part of the booty the library of the defeated king Perseus. The booty also included enough paintings and statues to fill 250 wagons; and, among the huge numbers of slaves, many must have been educated enough to serve as tutors in the houses of wealthy families or execute artistic commissions for their Roman masters.[11]

The hellenisation of Rome was, of course, a lengthy process spread over several centuries, with Greek culture mediated first through the Etruscans and then through the Greek cities of South Italy and Sicily. Its effect is visible in a number of ways long before the days of Terence, for example in the assimilation of Roman gods to their Greek counterparts or in the adoption by the lower classes of Greek colloquial vocabulary, as reflected in the plays of Plautus. But two clear trends are discernible in the second century BC: Greek

[9] Apart from the lesser writers quoted by Suetonius, Cicero (*Att.* 7.3.10) and Quintilian (10.1.99) allude to the alleged help give to Terence by Laelius and Scipio respectively.

[10] The Production Notices are not actual records of the first productions, but were compiled later, probably by scholars of the first century BC, from sources which we cannot now trace. They exhibit a number of contradictions and confusions, and in some cases it seems that details of the later productions have been confused with those of the original performances. On the dating of the individual plays and the associated problems see Forehand 8–12, Arnott (1975) 47, Duckworth 59–61, Beare 94–5, Mattingly (1959), (1963).

[11] Plut. *Aem.* 32, Liv. 44.42.7, Polyb. 30.15; for Greek teachers flocking to Rome cf. Polyb. 31.24.6–7.

influence is now derived direct from mainland Greece rather than from South Italy and Sicily, and a clear distinction begins to appear between the gradual hellenisation of the populace and the embracing by the aristocracy of the 'higher' Greek culture of literature and the arts.[12] And this cultural split between the aristocracy and the lower classes was accompanied by an ever-growing economic division, caused by the sheer amount of wealth that foreign wars generated, whether fought in Greece or in Asia or in the west. With slaves available in abundance as agricultural workers, the upper classes were able to consolidate small farms into highly profitable larger estates, and with the material wealth gained through booty they were able to pursue a life of luxury quite foreign to traditional Roman ideals of hardship and frugality. The extent to which they did so is hard to determine, given the patchiness of our evidence; but even Cato, one of the champions of old-fashioned morality, writes in his *De agri cultura* for absentee landowners working their farms through slaves under the control of a bailiff; and the number of sumptuary laws passed in this period, attempting to restrict luxury of various kinds, shows both that luxury was widely enjoyed and that there were those among the ruling classes who thought that its spread should be controlled.[13]

There were also those among the ruling classes who wanted to control the spread of hellenisation because of the threat that it presented to traditional Roman beliefs and ways of life. Again the evidence is patchy, but there are enough recorded incidents to make it clear that the opposition to the spread of Greek culture had some political strength. The worship of Bacchus was strictly regulated by the *senatus consultum de Bacchanalibus* of 186 BC; two Epicurean philosophers were banished from Rome in 173; and there was a general banishment of Greek philosophers and rhetoricians in 161. It would be an oversimplification to talk of a philhellenic party on the one

[12] See the chapters by E. Rawson and J.-P. Morel in *CAH* VIII² 422–516.

[13] The Lex Oppia of 215 BC, repealed in 195, restricted women's extravagance in jewellery and dress; the Lex Cincia of 204 restricted gifts and donations; the Lex Orchia of 182 limited the number of guests at entertainments; the Lex Voconia of 169 limited the size of legacies to women; the Lex Fannia of 161 restricted expenditure on banquets at the Megalesian games.

hand, admirers of Greek art, thought, and literature, and a nationalist party on the other, opposed to the spread of Greek culture, or to suppose that Rome's freeing of Greece after the second Macedonian war and her favourable treatment of Athens after the third owed more to sentiment than to practical political and military considerations.[14] But there is no reason to deny a general polarisation of opinion, which can conveniently be illustrated by reference to Plutarch's biographies of Cato and Aemilius Paullus; Cato himself instructed his son in Roman history and law, whereas Aemilius employed Greek tutors to extend the education of his sons to grammar, logic, rhetoric, sculpture, and painting.[15]

It would be surprising if the conflict between the two points of view did not extend to the theatre. Roman drama, both tragedy and comedy, was closely based on Greek models, and the morality depicted in it, whether the grand crimes of tragedy or the private peccadilloes of comedy, could easily be seen as inimical to the Roman ideals of the *mos maiorum*. In 194 BC senators were voted special seats at the games on the proposal of the consul Scipio Africanus, a known philhellenist, which has been interpreted as an assertion of the respectability of the theatre as a place for the ruling classes.[16] On the other hand attempts to build a permanent stone theatre at Rome were thwarted on several occasions in the first half of the second century BC;[17] the opposition to the attempt by the censors of 154 BC was led by Scipio Nasica, a known upholder of Roman morality.[18] In fact, there was no permanent theatre at Rome until Pompey built

[14] *CAH* VIII² 439–63.

[15] Plut. *Cat. Ma.* 20.3–5, *Aem.* 6.4–5.

[16] So Gruen 202–5. However, as Gilula (1996) points out, the chief sources (Liv. 34.44.4–5, 34.54.4–8, Ascon. 69–70) refer to seats at the games (*ludi*) rather than specifically in the theatre; only Val. Max. 4.5.1 uses the word *theatrum*.

[17] The censors of 179 BC had let a contract for an 'auditorium and stage' (*theatrum et proscaenium*: Liv. 40.51.3) and those of 174 for a stage building (*scaena*: Liv. 41.27.5), presumably of stone in both cases, but neither project was brought to fruition.

[18] Liv. *per.* 48 says that the theatre was destroyed *tamquam inutile et nociturum publicis moribus*; Augustine, *Civ. D.* 1.31 that the purpose was *ne Graecam luxuriam uirilibus patriae moribus paterentur obrepere et ad uirtutem labefactandam eneruandamque Romanam peregrinae consentire nequitiae.*

one in 55 BC, and there must have been other grounds for opposition than the vain hopes of the conservatives to protect public morality or to check the popularity of the drama.[19] Whatever the precise explanation, the general point is clear: Terence was writing at a time when the conflict between Greek ethics and traditional Roman morality was a live issue, and this conflict was bound to be reflected by a dramatist adapting Greek models for a Roman audience.

2. THEATRICAL CONDITIONS AND STAGE CONVENTIONS

Dramatic performances (*ludi scaenici*) were part of the regular public festivals (*ludi*) which were held at Rome in an annual season which ran from April to November and also of occasional private games held to celebrate triumphs or funerals. The four public festivals which included *ludi scaenici* in Terence's day were the Ludi Megalenses (in honour of the Magna Mater) in April, the Ludi Apollinares (in honour of Apollo) in July, the Ludi Romani (in honour of Jupiter Optimus Maximus) in September, and the Ludi Plebeii (also in honour of Jupiter) in November. We know from the Production Notices that four of Terence's plays, including *Eunuchus*, were performed at the Ludi Megalenses, two at the Ludi Romani, and two at the funeral games of Aemilius Paullus.[20]

These festivals, though religious festivals in the names of the various gods, were in spirit very much public holidays, offering various forms of entertainment for the people at large; apart from several days of *ludi scaenici*, one or more days of *ludi circenses* (chariot races)

[19] Appian (*BC* 1.28.1) alludes to the potential danger of the theatre's being used to foment political unrest, and this idea has been accepted by some scholars (e.g. Beacham 66–7). Gruen (208–10, 221–2) dismisses it as anachronistic, and argues instead that, by retaining in its own hands the right of building a theatre year by year, the aristocracy was able to keep reasserting its control of popular entertainment and its own ascendancy in the arts. See also *CAH* VIII² 470, 510.

[20] This total (eight) includes the two unsuccessful stagings of *Hecyra*. On the festivals see Beacham 20–2, *CHCL* II 81–2, Beare 162–3, Duckworth 76–9; detailed discussion in Ross Taylor.

were regularly included in the public festivals, and *munera* (gladiatorial shows) were a common feature of private games.[21] In this atmosphere the comic dramatists were not always sure of their audience, and the plea for a fair hearing in silence which can be found at the end of each of Terence's prologues is no empty convention. The prologue to the third performance of *Hecyra* reveals that the first performance had to be abandoned because of rumours that boxers and tight-rope walkers would appear, and the second because a gladiatorial show was announced (*Hec.* 33–42), and these were not isolated instances; the speaker of the *Hecyra* prologue, the veteran producer Lucius Ambivius Turpio, makes it clear that he had had similar trouble in obtaining a hearing for the early plays of Terence's predecessor Caecilius (*Hec.* 14–27).[22]

Ambivius Turpio was in fact, according to the Production Notices, the producer of all six of Terence's plays, and it is clear from the *Hauton* and *Hecyra* prologues, both of which he spoke in person, that he played a significant part in promoting Terence's dramatic career.[23] The producer (or actor-manager) was an important figure in Roman drama. It seems that, like the modern impresario, he acted as the middleman between the dramatist and the magistrates in charge of the festival (normally the aediles but a praetor in the case of the Ludi Apollinares), buying the text from the playwright and contracting with the magistrate to mount the performance of the play; this he did with his own company of actors, often taking the

[21] The Ludi Romani included four days of *ludi scaenici* from 214 BC (Liv. 24.43.7). The funeral games for Flaminius in 174 BC, besides *ludi scaenici*, included four days of *munera* (Liv. 41.28.11); the votive games given by Fulvius in 173 BC included four days of *ludi scaenici* and one of *ludi circenses* (Liv. 42.10.5).

[22] Gruen 210–18 takes a sceptical view of the historical value of the *Hecyra* prologues. They should certainly not be taken to imply that the Roman audience were mere bumpkins with appetites only for low farce; tragedies, after all, were performed at the same festivals and these presumably received a hearing. On the Roman audience see *CAH* VIII² 438–9, Handley (1975), Chalmers.

[23] Ambivius' reputation in antiquity is attested by references in both Cicero (*Sen.* 48) and Tacitus (*Dial.* 20.3).

leading role himself (*Hau.* 35–52).[24] The size of these acting companies at Rome is a matter of speculation; most Roman comedies can be done with six or seven actors doubling parts as necessary and it would have been uneconomic to maintain troupes much larger than this. The actors themselves, it seems, generally belonged to the lower classes, including freedmen and even slaves, and it may be deduced from the fact that very few names have been preserved before the first century BC that, unlike their counterparts at Athens, they were not highly regarded in society.[25]

As we have seen, there was no permanent theatre at Rome in Terence's day. Tacitus (*Ann.* 14.20.2) envisages early Roman theatres as consisting of 'hastily erected steps [i.e. tiers of seats] and a temporary stage' (*subitariis gradibus et scaena in tempus structa*), and Terence's plays must have been performed in some such settings as these.[26] It is uncertain whereabouts in Rome these temporary theatres were set up; the forum was an obvious place, and there is some indication that theatres were erected in the proximity of the temple of the god to whom the particular festival was dedicated.[27] The actual structures, being wooden, have left no archaeological trace, and there is very little, if anything, that we can say with confidence about their size or shape.[28] Comparisons with the great stone theatres of

[24] The precise procedure is unclear: *Eun.* 20 refers to the aediles purchasing the play (*postquam aediles emerunt*), while at *Hec.* 57 Ambivius talks of plays bought at his own expense (*pretio emptas meo*). Donatus interprets the latter passage to mean that the aediles bought the text from the playwright at a price recommended by the actor-manager. On actor-managers see Garton 60–4, *CHCL* II 80–2, Beare 164–6, Duckworth 73–4.

[25] On actors see *CHCL* II 82–4, Sandbach (1977) 109–10, Beare 166–8, Duckworth 75–6; Garton 231–65 lists all known actors of the republican period.

[26] Cf. Servius on Virg. *Geo.* 3.24 *apud maiores theatri gradus tantum fuerunt; nam scaena de lignis ad tempus fiebat.*

[27] The Megalesian games were held *in Palatio ... in ipso Matris magnae conspectu*, i.e. in front of her temple (Cic. *Har. resp.* 24); the proposed theatre of 179 BC was to be erected *ad Apollinis* (sc. *templum*) (Liv. 40.51.3). *Ludi scaenici* were held in the circus as part of the extravagant victory games of L. Anicius in 167 BC (Polyb. 30.22.2), but this may have been exceptional. On early theatres see Hanson (1959) 9–26.

[28] For a sensible account see Duckworth 79–85.

Hellenistic Greece or with those of the Roman empire are bound to be misleading, and, though Rome's temporary wooden theatres in the end became exceedingly elaborate, it is not clear how far down this path they had gone in Terence's day.[29] The external evidence suggests that we can assume a stage building (*scaena*) with three doors in its façade,[30] a platform stage (*proscaenium*) of which the depth and width and height cannot be determined, and an auditorium (*cauea*) consisting of benches (*subsellia*) probably raised in tiers but not necessarily arranged in a semi-circle.[31] The texts of the plays confirm the three-door setting, which itself implies a stage of a certain width, but little else. The frequency of eavesdropping and asides does not of itself prove that the stage was of great width or equipped with suitable hiding-places (such as side-alleys or porches); once the eavesdropping convention was established, the audience would accept that characters looking the wrong way or engrossed in their own thoughts would fail to see or hear others on stage.[32]

As for costumes and masks and styles of acting, we again lack contemporary evidence. The name *fabula palliata* or 'play in a Greek cloak' (*pallium* is the Latin equivalent of the Greek ἱμάτιον), which the Romans gave to the type of Greek-based comedy written by Plautus and Terence, makes it clear that the costumes, like the locations, were Greek,[33] and it seems highly likely that the *fabula palliata* took over the masks of the Greek tradition together with the cos-

[29] The most notorious example is the theatre erected by Scaurus in 58 BC, which was three storeys high, constructed respectively of marble, glass, and gilded panels; it had 360 columns, each 38 feet high, and 3,000 bronze statues between the columns (Plin. *Nat. hist.* 36.114–15). Jory (1986) 146–7 argues that theatre structures were already lavish in the earlier second century BC, citing the curbs placed by the senate upon expenditure on *ludi* in the 180s and 170s (Liv. 39.5.6–12, 40.44.8–12); but the expenditure in question may well have been on other spectacles than the dramatic performances.

[30] For the three-door set see Poll. 4.124, Vitr. 5.6.8, Bieber figs. 480, 587.

[31] For the literary references see *OLD* s.vv. *scaena, proscaenium, cauea, theatrum, subsellia*; for the archaeological evidence see Bieber 167–89.

[32] The attempt of Beacham 69–85 to reconstruct a stage from the evidence of wall-painting is open to the objection that the wall-paintings belong to a much later era.

[33] The term *fabula palliata* first occurs in Varro (*gram.* 306). On the *fabula togata* (comedy in a Roman setting) which existed alongside the *fabula palliata* see Beare 128–36.

tumes.[34] We have a list of 44 masks compiled by the encyclopaedist Pollux in the second century AD, which describes (for example) ten different types of old men's masks and seven different types of slaves' masks (Poll. 4.143–54), but our best guide to the appearance of masks and costumes and indeed to styles of acting is to be found in the artistic tradition (terracottas, reliefs, mosaics, wall-paintings, bronzes) which remains surprisingly homogeneous over several centuries throughout the Greek and Roman world.[35] The most striking masks are those of the leading *senex* and *seruus* with their frowning foreheads, beetling brows, and trumpet mouths; those of the *adulescens* and the various female characters are rather more lifelike.[36] Free characters wear a long tunic reaching to the ankles (in the case of males) or to the ground (in the case of females) with a shorter *pallium* on top; slaves tend to wear a knee-length tunic only, with the *pallium* thrown around their shoulders (*pallium collectum*); soldiers wear an elaborate travelling uniform which includes a cloak (*chlamys*), sword (*machaera*), and military cap (*petasus*).[37] Different characters wear different colours, for example red for young men, white for slaves, and green or light blue for old women.[38] As for acting style, we can no doubt assume a lively style with much gesticulation (in masked drama seen from a distance the gestures provide a valuable clue to who is speaking); the artistic evidence suggests the brandishing of sticks by old men and the adoption of a particular wide-legged stance by slaves.[39]

[34] The literary evidence for masks in the early Roman theatre is curiously self-contradictory; see Beacham 183–5, *CHCL* II 83–4, Beare 192–3, 303–9, Duckworth 92–4.

[35] For a comprehensive analysis of the artistic tradition see Webster (1995).

[36] For discussion and illustration of the masks see Webster (1995) esp. 1–51, Pickard-Cambridge 223–30, Bieber 87–107, 147–60. The Menander masks from Lipari are fully illustrated in Bernabò Brea (see esp. 133–237), and the miniatures of the illustrated MSS of Terence in Jones–Morey.

[37] *pallium collectum*: Pl. *Capt.* 778–9, *Epid.* 194, Ter. *Ph.* 844; soldier's uniform: Pl. *Am.* 145, *Mil.* 1423, *Ps.* 735.

[38] These colours are given by Pollux, whose list of costumes (Poll. 4.118–20) is discussed by Wiles 188–92 and Pickard-Cambridge 230–1. On costume in general see Beare 184–91, Duckworth 88–92.

[39] See e.g. Bieber figs. 324, 395. On acting styles see Neiiendam 63–93, Wiles 192–208, Beare 182–3, Bieber 105–6, 161–4.

Roman comedy inherited a number of stage conventions from the Greeks together with the texts. The doors in the façade of the stage building represent neighbouring houses (or sometimes a shrine), and the stage represents a street (or, exceptionally, a country road or even a sea shore).[40] All the dialogue takes place in the street; indoor scenes cannot be portrayed, and more distant action has to be narrated. The two side entrances to the stage have a fixed conventional significance; unfortunately our evidence is confused, but the convention seems to have been that the right-hand entrance (from the audience's point of view) leads to the forum and the left-hand one in the opposite direction (i.e. to the harbour or the country).[41] Characters approaching from the wings are normally seen and announced by one of the characters on stage before they become visible to the audience; similarly an entry from one of the stage houses is often foreshadowed by a reference to the sound of the doors opening. Characters entering from the houses frequently deliver a final 'over the shoulder' remark to complete a conversation which has been going on indoors; this gives the audience an inkling of what has been said inside, and helps to provide some continuity between house and stage. If two characters enter together (whether from the wings or from one of the stage houses), they usually enter in mid-conversation; more often a single character enters, who typically utters a monologue of greater or lesser length.[42]

The monologue is another feature which Roman comedy in-

[40] Terence's *Hauton* is set on a country road with the doors representing two neighbouring farmhouses, and Plautus' *Rudens* on the sea shore with a cottage and a shrine. Plautus' *Aulularia* and *Curculio* require two houses and a shrine; Plautus' *Pseudolus* and *Stichus* and Terence's *Phormio* and *Hecyra* require three neighbouring houses; most of the other plays of Plautus and Terence require only two doors. See Beare 285–7, Duckworth 82–3.

[41] Vitruvius (5.6.8) states for the Roman theatre that one entrance led from the town (*a foro*) and the other from foreign parts (*a peregre*) but does not state which was which; Pollux's account for the Greek theatre (4.125–7) is hopelessly confused. The forum lies to the audience's right at Pl. *Men.* 555 and the harbour to their left at Pl. *Am.* 333; however, the forum appears to lie to their left at Ter. *An.* 734. For discussion see Beare 248–55, Duckworth 85–7, Johnston, Rambo.

[42] On the doors see Beare 285–94, Duckworth 116–17; on the 'over the shoulder' remark Duckworth 125–6.

herited from Greek.[43] Monologues are used to narrate what has happened off stage, or to offer reflections on the situation, or to deliberate on a course of action; some monologues fulfil more than one of these functions. A few monologues can be regarded as genuine soliloquies, where a character wrestles with some emotional problem, but most are in fact artificial speeches delivered for the audience's benefit, though the so-called 'dramatic illusion' is normally preserved whereby the characters are enclosed within the world of the play and do not directly interact with the audience. By far the commonest type of monologue is the 'overheard entrance monologue' at the beginning of a new scene, spoken by an entering character who is unaware of the presence of eavesdroppers on stage; such monologues can be quite lengthy and are often accompanied by asides and terminated by elaborate recognition formulae. Simple entrance monologues (i.e. ones delivered on an empty stage) also occur but are not so frequent.[44] Monologues occur also at the end of the scene, where there are two possibilities, the 'link monologue', where the speaker stays on stage to lead into the next scene, and the 'exit monologue', after which the speaker departs leaving the stage empty.[45]

The 'eavesdropping aside' is not the only type of aside that Roman comedy took over from Greek Comedy. There is also the 'aside in conversation', where a character turns aside to utter a remark that is not meant to be heard by a dialogue partner. Asides of both kinds may be addressed to nobody in particular, or, where there are three characters on stage, to a second character unheard by the third. The object is often to amuse the audience, but the spectators are not normally directly addressed and the dramatic illusion is therefore maintained. The aside convention may seem to us highly artificial, but it is clear that it was readily accepted by both Greek and Roman audiences.[46]

[43] On the monologue in Roman comedy see Duckworth 103–9, in Menander Blundell, in Terence Denzler.

[44] On the overheard entrance monologue see Blundell 11–25, Denzler 106–9; for the conventions and formulae see Bain 135–44.

[45] On link and exit monologues see Prescott (1939), (1942).

[46] On asides see Duckworth 109–14; detailed discussion in Bain esp. 154–84. On the conventions as they apply to Menander see Dedoussi (1995).

3. TERENCE AND HIS GREEK ORIGINALS

It was inevitable that the Roman dramatists in adapting Greek comedies for the Roman stage would modify them in significant ways. Not only were they writing for a different kind of audience at a different kind of festival in a different kind of theatre, but there was also bound also to be some influence from Italian traditions of popular entertainment.

Most of our evidence for these early traditions is second-hand and relatively late in date, and it is difficult to obtain a clear picture. Five different forms can be identified: (i) the musical *satura* described by Livy,[47] apparently a medley of musical sketches, developed by the Romans out of what was originally a dance performance brought in from Etruria in 364 BC, (ii) the Fescennine verses, supposedly from the town of Fescennium in Etruria, which featured rustic insults in alternating verses but do not seem to have been dramatic in the sense of involving characters or a plot, (iii) the Atellan farce, from Atella in Campania, with its rudimentary plots and its four stock characters Maccus, Bucco, Pappus, and Dossennus, (iv) the phlyax drama illustrated on some two hundred fourth-century vases from South Italy, with its padded phallic actors and its mixture of mythological burlesque and domestic comedy, and (v) the mime, which seems to have involved facial expression, gesture, song, and dance and enjoyed a general reputation for indecency. Though we cannot now trace the precise influence of any of these forms on the early development of Roman drama, we can point to one significant common feature, namely their largely improvisatory nature, and we can identify a general tendency towards farce, ribaldry, and stock characters.[48]

The extent to which the Roman tradition had diverged from the Greek by the early second century BC can be demonstrated by contrasting the typical features of Plautus, for whom we have twenty-

[47] Liv. 7.2; the other chief literary sources for the pre-history of Roman drama are Hor. *Epist.* 2.1.139–63 and Virg. *Geo.* 2.380–96.

[48] For general discussions see Beacham 1–13, Beare 10–23, Duckworth 3–17. On Atellan farce see also Beare 137–48, Frassinetti; on the phlyax drama Taplin, Dearden, Trendall, Bieber 129–46; on mime Beacham 129–39, Cicu, Beare 149–58.

one surviving plays spanning the years from about 205 to 184 BC, with those of Menander, who is the only writer of Greek New Comedy whose plays survive to us in significant quantity.[49] There is inevitably still much in common in terms of characters and plot elements, but there is a considerable difference both in tone and in structure. The setting of a Plautine play is formally Greek, but the stage is peopled by characters who, though they wear Greek clothes and are careful to refer to the Romans as 'foreigners' (*barbari*), tend to lapse into Roman jokes or allude to Roman topography and laws and customs. The characters are overdrawn rather than realistically portrayed; real-life roles and relationships are inverted; and certain larger-than-life character types predominate, notably the tricky slave, the pimp, the swaggering soldier, the greedy courtesan, the lecherous husband. Intrigue and trickery are the main focus of the plot, and the dénouement turns on the success or failure of the tricksters and their schemes rather than on the resolution of a genuine human problem. The language of the play is no longer natural but artificial and exuberant, with abuse and insults, direct address to the audience, puns and word plays, extravagant imagery, striking sound effects, rhetorical flourishes. In terms of structure the most obvious difference is the metrical form; in place of a largely spoken drama Plautus has introduced a considerable amount of recitative and even song.[50] Gone are the choral interludes which not only divided the play into five acts and imposed a certain discipline on the construction of the plot, but also provided time for off-stage action; the action is now continuous, but plots are in general more loosely constructed with less regard for probability and proportion and for the maintenance of unity of time. There are also more characters on stage, with Plautus employing four or five or even more speaking actors at once as against Menander's three; there is a corresponding increase in stage business and a general 'thickening' of the plot.[51]

[49] Greek New Comedy spans the period from *c.* 321 to *c.* 264 BC; the other major writers were Diphilus and Philemon.

[50] See the section below on 'Metrical structure'.

[51] For the three-actor rule in Menander see Frost 2–5, Sandbach (1975), Webster (1974) 82–4 (cf. Pickard-Cambridge 135–56); for general accounts of Plautus' transformation of his Greek models see *CHCL* II 93–115, Barsby (1986) 2–5, Sandbach (1977) 118–34, Arnott (1975) 31–41, Gaiser, Fraenkel (1960).

This transformation of Greek comedy from a relatively realistic reflection of real life into a much more self-consciously theatrical performance was not something that Plautus achieved single-handed. On the contrary, he seems to have been working in a largely homogeneous tradition which went back at least to Naevius (whose dramatic career began in the 230s BC) and was carried on after his own death by writers such as Caecilius and Turpilius (who died in 103 BC).[52] Terence, however, seems to some degree to have stood outside this tradition, rejecting Plautus' linguistic exuberance and delight in trickery for something more akin to the elegance of language and the serious treatment of human problems to be found in Menander. It is tempting to link Terence's preference for this more restrained and philosophical approach to his association with the young intellectuals of the day; at any rate, however that may be, it does not seem to have found favour with his audience at large. Indeed, we can ascribe some of the specific changes which Terence made to his Menandrian originals, such as the addition of the characters of the soldier and flatterer to Menander's *Eunouchos* or the addition of a pimp-beating scene from a play by Diphilus to Menander's *Adelphoi*, to a perceived need to add scenes of farce and humour to satisfy the tastes of the spectators.[53] It cannot be mere coincidence that Terence's *Eunuchus*, which is generally regarded as his most 'Plautine' play, was also his most successful; according to Suetonius, it was staged twice in a day and won 8,000 sesterces, the highest sum ever paid for a comedy.[54]

Terence did not have only the tastes of the audience to consider; he also faced criticism from another quarter. The prologues of his plays several times refer to a malevolent critic (*maleuolus uetus poeta*: *An.* 6–7, *Hau.* 22) whom he never names but whom Donatus (on *An.* 1) identifes for us as Luscius of Lanuvium (a small town some twenty miles south-east of Rome).[55] Luscius, who had been the senior comic dramatist at Rome since the death of Caecilius, mounted a deter-

[52] For Caecilius see above (p. 1). The case for a homogeneous tradition is persuasively argued by Wright, though the relative paucity of the surviving fragments enjoins a certain caution.

[53] See Ludwig (1968) 171–4.

[54] Suet. *Vit. Ter.* 3; cf. Don. *praef.* 1.6.

[55] On Luscius see Garton 41–72, cf. *CHCL* II 116–17, Wright 78–9, Duckworth 62–5.

mined opposition to Terence's dramatic career. This was no doubt partly due to personal jealousy, as the older writer saw his eminence threatened by the younger talent, but there was also a principle at stake. Luscius himself stood outside the 'Romanising' tradition established by Naevius and Plautus; he rejected the freedom with which these earlier dramatists had transformed Greek comedy, and believed that Roman writers should instead present a faithful translation of their Greek originals. Terence's prologues (esp. *An.* 5–23, *Hau.* 16–34, *Eun.* 1–43, *Ph.* 1–23, *Ad.* 1–21) give a colourful, if not objective, account of Luscius' attacks on Terence and of Terence's counter-accusations. Luscius' two principal charges were (i) that Terence 'spoiled' his Greek originals (Lat. *contaminare*) and (ii) that he committed 'plagiarism' or 'theft' (Lat. *furtum*). By *contaminare* (*An.* 16, *Hau.* 17) Luscius meant the spoiling of one Greek play by the addition of material from another. This was a rather pedantic charge, and Terence freely admits to the practice;[56] there was perhaps the additional point that, when two Greek plays were used to create one Roman play, both of the Greek originals were 'spoiled' for further adaptation on the Roman stage. By *furtum* (*Eun.* 28, *Ad.* 13) Luscius meant repeating material which had already been used in a Latin play (which was in effect to 'steal' from the previous Latin author), and Terence treats this point much more seriously. The Roman audience might well feel itself cheated if, instead of a brand-new play, it was presented with a further Latin version of a Greek play which had already been adapted for the Roman stage, and Terence's prologues are full of claims that the play about to be presented is *noua* or *integra* (*Hau.* 4, 7, *Ph.* 24, *Hec.* 2, 5, *Ad.* 12).[57] In the particular case of *Eunuchus*, Luscius accused Terence of importing into the play the characters of the soldier and the flatterer from the *Colax* ('The Flatterer') of Naevius and Plautus (*Eun.* 23–26). Terence responded that he had no knowledge of any previous Latin versions and had in fact

[56] *Hau.* 16–19 *nam quod rumores distulerunt maleuoli* | *multas contaminasse Graecas, dum facit* | *paucas Latinas: factum id esse hic non negat* | *neque se pigere et deinde facturum autumat*; cf. *An.* 9–14.

[57] On *contaminare* and *furtum* see Goldberg (1986) 91–7, *CHCL* II 116–21, Sandbach (1977) 139–41, Arnott (1975) 48–50, Ludwig (1968) 171–5, Beare 95–108, Duckworth 202–8.

taken these two characters direct from Menander's *Kolax* (*Eun.* 27–34). It is notable that, in defending himself against a charge of *furtum*, Terence was in fact admitting to the practice of 'contamination'.

The plot of Terence's *Eunuchus* is concerned with the love affairs of two brothers. One of these, Phaedria, is in love with the independent courtesan Thais, and the other, Chaerea, falls for a slave girl Pamphila, who is presented to Thais as a gift by another lover, the soldier Thraso. By sheer chance Pamphila is the same girl who was brought up as Thais' sister on the island of Rhodes, having been originally captured by pirates off the coast of Attica; and Thais is now hoping to restore her to her original family and thus gain for herself the protection which she needs as a foreign woman at Athens. Thais persuades Phaedria to withdraw to the country for a few days while she secures possession of Pamphila from Thraso; she then goes off herself to a dinner party at the soldier's house, where she is joined by Pamphila's brother Chremes, much to Thraso's annoyance. Meanwhile Chaerea gains access to the girl in Thais' house by disguising himself as the eunuch whom Phaedria is presenting to Thais as a gift, and rapes her; then Thraso appears with his parasite Gnatho and an 'army' of slaves and cooks to take Pamphila back. The final solution is that Chaerea marries Pamphila, and Phaedria is persuaded by Gnatho to allow Thraso to remain as a rival lover of Thais to provide her with gifts and entertainment.

It is a matter of some interest to determine the precise effect on the plot of *Eunuchus* of the addition of the two characters from *Kolax*. It would in principle be difficult to transfer characters from one play to another without at the same time transferring the action (i.e. the plot element) in which those characters participate. The possibilities in this case would seem to be:

(i) that the two characters brought with them from *Kolax* a detachable sub-plot which was additional to the basic plot of Menander's *Eunouchos*;

(ii) that they brought with them a plot element which was fused with that of the original *Eunouchos* in such a way as to create a new plot structure;

(iii) that they simply replaced a pair of corresponding characters in the original *Eunouchos* without significantly affecting the plot.

Of these, the first can be excluded, in that the soldier and parasite are closely involved in the main plot of Terence's play. Thraso is necessary both to provide a rival to Phaedria for the favours of Thais and to introduce Pamphila, who is crucial for the second love affair and for the motivation of Thais' actions; Gnatho is not quite so necessary, but plays a major role in delivering the girl, in the siege of Thais' house, and in negotiating the final settlement. The second possibility cannot be ruled out, but it cannot be demonstrated either, given our lack of detailed knowledge of the plots of either of the Greek plays. The simplest explanation is the third: the original *Eunouchos* must have had a rival and servant who fulfilled the same functions as the soldier and parasite do in Terence's play; in other words, Thraso and Gnatho are not so much additional characters as replacement ones. But there is the problem that several of the scenes in which these two characters appear require more than three actors, which means that they cannot simply be replacing existing characters in these scenes; this is true in particular of the finale, where it has been suspected that the introduction of the *Kolax* characters has resulted in a significant change to the original. Nor is it clear what the corresponding characters in Menander's *Eunouchos* would have been. It has been suggested that the rival was a rich merchant, accompanied by his slave. But merchants do not figure in comedy as rivals of young men in love; the most common rivals *are* soldiers, who do tend to be accompanied by parasites, and it may well be that the corresponding characters in Menander's *Eunouchos* were a rather less colourful soldier–parasite pair.[58]

These questions would be easier to answer if we knew more about the plots of Menander's *Eunouchos* and *Kolax*. For *Eunouchos* we have virtually no independent evidence; but we do possess some 130 lines of *Kolax* on papyrus, as well as a few quotations from antiquity.[59]

[58] For the suggestion of a merchant as the rival here see *CHCL* II 119, Sandbach (1977) 142; in some plays the rival is another *adulescens* (e.g. in *Andria*) or even the young man's own father (e.g. in Plautus' *Asinaria, Casina, Mercator*).

[59] For a reconstruction of the plot of *Eunouchos* see Webster (1974) 139–41 and of that of *Kolax* Webster (1974) 158–60, Gomme–Sandbach 420–1; for the surviving fragments of both plays see Appendix II.

These remains imply that the plot revolves round a young man Pheidias, whose father has gone overseas leaving him with little means of support. Pheidias is in love with a girl owned by a pimp, and has as a rival lover a soldier Bias, who is accompanied by a flatterer Strouthias. Pheidias is advised by a slave Daos and (it seems) by a parasite called Gnathon (unless Gnathon and Strouthias are the same person). It is not possible to reconstruct the plot of the play in any detail; the fragments present (i) a monologue by Pheidias lamenting his situation (1–13), (ii) Gnathon consoling Pheidias and complaining about people like Bias who get rich quick by dubious means (14–54), (iii) Daos warning Pheidias of the damage that flatterers can do (85–94), (iv) Gnatho (?) urging Pheidias that his best chance is to act while his enemy is off his guard (95–119), (v) the pimp complaining that Pheidias will arrive with sixty friends and threaten him if he sells the girl to someone else, and may also try to kidnap her in the street (120–32), (vi) a cook preparing a feast to Aphrodite Pandemos (fr. 1), and (vii) Bias boasting to Strouthias of his drinking feats and amatory conquests (frs. 2, 4). There is nothing here with obvious links to Terence's play; though we might want to believe, for example, that Thraso's dinner party or his siege of Thais' house or the final settlement won for him by Gnatho derive from *Kolax*, there is no actual evidence to support these ideas. The most significant factor may be that the girl of *Kolax* is not an independent courtesan like Thais but is a slave in the power of a pimp; this means that the eventual settlement of the girl's fate in Menander's *Kolax* is likely to have been different from that in his *Eunouchos*, and that Terence cannot have substituted the former for the latter without doing some violence to the internal self-consistency of his play.[60]

4. LANGUAGE AND STYLE

One of the criticisms which Luscius made of Terence was that his plays were thin in style (*Ph.* 5 *tenui ... oratione*). Whatever precisely

[60] For discussion of all these questions see Barsby (1993), Ludwig (1973), Bianco 149–63, Fabia 37–60.

he meant by this, it is certainly true that Terence's language is restrained in comparison with the exuberance of Plautus'. This restraint was no doubt a conscious choice on Terence's part; as in other respects, he was deliberately rejecting the theatricality of the Roman comic tradition for something more akin to the realism of Menander. Early Latin literature is in general marked by vigour rather than by elegance; Terence's contribution was to bring into it something of the refinement of his Greek models.[61] It is noteworthy that, a century after his death, Terence earned the commendation of Cicero and Caesar, who were both very much concerned for the refinement (*urbanitas*) of the Latin language.[62] These writers praise Terence's style for its elegance, charm, and purity, while at the same time acknowledging his comparative lack of vigour.[63]

In any discussion of Terence's language the contrast with Plautus is instructive.[64] Both are aiming to create the impression of colloquial dialogue, as being appropriate to the everyday characters and situations of comedy. The essential difference is that Plautus deliberately exaggerates the colloquial elements of the language of his characters in order to make a greater impact on his audience, whereas Terence aims at a colloquialism of a more refined or studied kind, such as will not detract from his portrayal of character and theme. A good example of this is the handling of terms of abuse. It has been calculated that 285 different terms of abuse occur in Roman comedy, of which Plautus uses 254 and Terence only 76; to put it another way, 209 of the total of 285 are used only by Plautus.

[61] Ovid, for example, regarded Ennius and Accius as spirited but lacking in art (*Am.* 1.15.19 *Ennius arte carens animosique Accius oris*). Terence's stylistic practice may well have owed something to the literary tastes of Scipio and his associates: in Cicero's *Brutus* (258) Atticus is represented as ascribing pure Latinity (*locutionem emendatam et Latinam*) to Laelius, Philus, and Scipio.

[62] See Palmer 123–8.

[63] Cicero: *tu quoque qui solus lecto sermone, Terenti, | conuersum expressumque Latina uoce Menandrum | in medium nobis sedatis motibus effers, | quiddam come loquens atque omnia dulcia dicens.* Caesar: *tu quoque, tu in summis, o dimidiate Menander, | poneris et merito, puri sermonis amator. | lenibus atque utinam scriptis adiuncta foret uis, | comica ut aequato uirtus polleret honore | cum Graecis neue hac despectus parte iaceres.* The two quotations are preserved by Suetonius (*Vit. Ter.* 7).

[64] For detailed comparisons see Duckworth 331–60, Palmer 74–94, Haffter 126–43.

Moreover, Plautus tends to use the more colourful and imaginative terms, including nouns used pejoratively, invented compounds, bold periphrases, and Greek-based words, whereas abuse in Terence tends to be conveyed through adjectives, which are the simplest and least striking form. Plautus will pile up terms of abuse and even create whole scenes of abuse for their own sake (*Mos.* 1–83, *Per.* 405–26, *Ps.* 357–69); Terence on the other hand rarely has more than one term at a time and introduces abuse only as appropriate to character and situation.[65] The situation is similar with terms of endearment. Terence uses two such terms, *mi anime*, which occurs three times in six plays, and *meum sauium*, which occurs once, whereas a single line of Plautus produces a string of four terms (*As.* 664 *meus ocellus, mea rosa, mi anime, mea uoluptas*) and one three-line speech produces twelve (*Poen.* 365–7).[66] Terence's usual way to express endearment is in fact by the relatively colourless addition of *mi* or *mea* to a proper noun (*mi Phaedria, mea nutrix*).[67]

There are also interesting differences between Plautus and Terence in the handling of oaths and interjections. In general these are more frequent in Plautus than in Terence, as might be expected. The standard oaths *pol, edepol, ecastor, mecastor, hercle, mehercle* occur 1,368 times in Plautus but only 188 times in Terence; they are thus roughly twice as frequent in Plautus.[68] On the other hand, the so-called 'primary interjections' (*ah, attat, au, eho, hem, hui, oh, uah,* etc.) are actually three times as frequent in Terence, which is an interest-

[65] On abuse see Duckworth 333–4; for full discussion and statistics see Lilja esp. 78–85. It is interesting that *Eun.*, generally regarded as Terence's most Plautine play, actually has nearly twice as many examples of abuse as any other of Terence's plays, including some of his more colourful terms (e.g. *asinus, belua, canis, carnufex, crux, fugitiuos, furcifer, monstrum, sacrilegus, ueneficus*). This and other aspects of the language of *Eun.* can be pursued in the Index under the appropriate headings.

[66] On terms of endearment see Duckworth 336–7. Both *mi anime* and *meum sauium* occur in *Eun.*, which also has eight examples of the Plautine *amabo* (not strictly a term of endearment but in effect = 'darling': see Adams (1984) 61–3).

[67] There are some 85 examples of this in Terence; see Adams (1984) 68–73.

[68] For the figures see Adams (1984) 48–9; we have some 21,000 lines of Plautus and 6,000 of Terence, so that the multiplication factor for comparing frequency of occurrences is 3.5.

ing and significant fact; Terence is choosing the less obtrusive or more naturalistic way of adding a colloquial flavour to the dialogue.[69]

Another respect in which Terence is more restrained than Plautus is in his use of colloquial word forms, such as the diminutive noun or adjective or adverb or the frequentative verb. It has been calculated that Plautus uses 214 diminutive words which together occur 512 times, whereas Terence uses 44 such words occurring 115 times; moreover in Terence diminutives are more likely to have a particular point in their context.[70] Frequentatives are even less obtrusive.[71] Similarly, Terence makes much less use of Greek words, particularly of the kind which may be assumed to have invaded popular speech through increasing contact with Greek speakers, whether at Rome or on military service; for example, the interjection *eu* ('well done', 'bravo') and its variants *euge, eugepae, euax* occur only seven times in Terence as against some 70 examples in Plautus.[72] There is less downright slang in Terence than in Plautus, though the milder colloquial expressions (such as *abi, actumst, ain tu?, apage, bene facis, numquid uis?, qui istuc?, quid istic?, quid tum?, satine sanu's?*, etc.) are ubiquitous. Informal syntax, notably forms of parataxis such as *fac* + subjunctive or indirect questions in the indicative, are common to both authors, as are colloquial pleonasms of the type *nemo homo* or *foras exire* or *rursum redire.* But there is one aspect in which Terence does come nearer than Plautus to real-life conversation and that is in his use of ellipse and broken sentences in passages of rapid dialogue. Terence can have four or even more separate utterances in a single

[69] On 'primary interjections' see Haffter 127–9, whose figures are *c.* 530 occurrences for Plautus and *c.* 450 for Terence; for detailed discussion see Hofmann (1951) 9–27.

[70] On diminutives see Minarini 83–101, Palmer 77–8, Duckworth 334–5. *Eun.* has 30 occurrences, including eight of *adulescentulus* and four each of *paruola, clanculum,* and *paullulum.*

[71] On frequentatives see Shipp 51, Palmer 77; of 27 occurrences in *Eun.* the most frequent is *rogitare* (nine examples, six of which are of *rogitas?*, which functions as a colloquial equivalent of *rogas?*).

[72] On Greek words in Terence see Maltby (1985), Shipp 52–3, Hough (1947–8); in Plautus, Maltby (1995), Palmer 81–4, Duckworth 335–6. Here again *Eun.* has the greatest concentration of all Terence's plays: of his 29 examples of the interjections *apage, attat, eu, euge, heia, papae,* and *pax,* 11 occur in *Eun.*

line of verse, with speakers breaking off or being interrupted in mid-sentence; responses are made in the minimum number of words, leaving the syntax to be inferred from the surrounding context.[73] Even greater rapidity is achieved at times by the use of elisions to dovetail speeches together; a particularly common feature of Terence's dialogue is the interjection added over an elision by a new speaker at the end of a line.[74]

If Terence's language lacks the racy colloquialism of Plautus, it also lacks his exuberant rhetoric. It has been claimed that Terence uses more rhetorical figures than Menander, and that may well be the case;[75] it is not difficult to find examples of doublets, triplets, asyndeton, anaphora, antithesis, alliteration, assonance, even chiasmus. The net effect of these figures is to add a certain elegance to Terence's style; they rarely draw attention to themselves in the Plautine manner. For example, Plautus is fond of long lists of synonyms or other parallel items: he has a list of seven synonyms for 'stupid' at *Bac.* 1088 and a list of twenty luxury craftsmen who present their accounts at *Aul.* 508–16. Terence is usually content with a triplet of synonyms at most, and his longest list is the six groups of traders who greet the parasite Gnatho at *Eun.* 256–7.[76] Plautus is fond of the so-called *figura etymologica* of the type *facinus facere* (13 examples) and extends its use for comic effect to such phrases as *prandium prandere* (*Poen.* 759), *uomitum uomere* (*Rud.* 511), *opsonium opsonare* (*St.* 440), *machinam machinari* (*Bac.* 232); Terence has *facinus facere* only once (*Eun.* 644) and his other examples are few in number and relatively plain (*An.* 964 *gaudia gaudere, Eun.* 586–7 *ludum ludere, Ph.* 739 *nomen nominare, Ad.* 859 *uitam uiuere*), the most striking being *cantilenam canere* (*Ph.* 495).[77] Plautus revels in the use of alliteration and assonance, which are constant features of early Latin (e.g. *Men.* 252 *non potuit paucis plura*

[73] These lines tend to occur in clusters (e.g. *Eun.* 271–4, 317–22, 370–1, 697–8, 805–6).

[74] On rapid dialogue see Hough (1969–70), Shipp 44–5, Palmer 90–1. According to Hough Plautus has 226 lines with four or more utterances as against Terence's 141, which means that the phenomenon is 2.2 times as common in Terence.

[75] See Ludwig (1968) 179.

[76] On lists see Palmer 85–6.

[77] On *figura etymologica* see Palmer 85, Haffter 10–43.

plane proloqui); Terence uses them much less obtrusively and with due regard for characterisation.[78] On the other hand Terence does make frequent use of rhetorical figures such as the rhetorical question and the exclamation (including both the accusative of exclamation and the exclamatory infinitive), presumably as realistic devices belonging to the natural rhetoric of colloquial speech.

One further feature in which Terence's language is plain beside that of Plautus is imagery. In general Plautus' imagery is striking, exaggerated, fantastic, whereas Terence's is closer to what we find in Menander and to what we may imagine was actually found in the everyday speech of the educated public. There are categories of imagery, mostly derived from Greek New Comedy, which are common to both Plautus and Terence, such as fire and storm, heat and cold, sickness and health, teacher and pupil, hunting and fishing, warfare, and the theatre. Plautus not only extends the range of images (he is particularly fertile in images for deceit and trickery) but is much more audacious in their use, displaying a keen eye for the incongruous and indulging in extended analogies, unlikely personifications, and bold identifications of humans with animals or mythological figures. In Terence by contrast the commonest form of imagery is the single-word metaphor, most frequently conveyed by a verb, and the vast majority of examples fall within the common categories listed above.[79]

[78] On alliteration and assonance see Palmer 86–8, Duckworth 342–3. The most striking examples in *Eun.* are spoken by the two most colourful characters Chaereas and Pythias, e.g. *cotidianarum harum formarum* (297), *sanus sim anne insaniam* (556), *mi ostentam, tantam, tam breuem, tam optatam, tam insperatam* (605), *quo pacto porro possim | potiri* (613–14), *quem tu uidere uero uelles* (687), *hic est uietus uetus ueternosus senex* (688), *pro deum fidem, facinus foedum! o infelicem adulescentulum!* (943), *tot res tantas tam opportune* (1047).

[79] For a full discussion of imagery in Plautus and Terence see Fantham (1972); of her 71 examples in *Eun.*, 31 are simple metaphorical verbs. But the play does have a number of more striking 'Plautine' images, e.g. *nostri fundi calamitas* (79) of a courtesan, the extended image of the leaky pot (105–21) for a slave's inability to keep silent, *macerare* (187) of a lover's torment, *abligurrire* (235) for consuming one's inheritance, *annis pannisque obsitum* (236) of an elderly pauper, *rabies* (301) of an uncontrollable passion, *iunceus* (316) in the sense 'thin as a reed', *suci plenus* (318) of a 'juicy' girl, *miseriam exspuere* (406), *iugulare* (417) meaning to defeat in argument, the riddling identification *lepus es: pulpamentum quaeris* (426), *rogitando obtundere enicare* (554) for pestering with questions, *exsculpere uerum* (712) for extracting the truth.

It has sometimes been claimed that all Terence's characters speak the same basic language, the refined language of the educated classes.[80] Even so, careful analysis shows that Terence, following the example of Menander, does attempt some degree of linguistic differentiation.[81] For one thing he distinguishes between male and female speakers. There are various markers of female speech which he is careful to use, such as the oaths *pol* and *ecastor*, the interjection *au*, the 'coaxing words' *obsecro* and *amabo*, the self-pitying *misera*, and the intimate form of address *mi* or *mea* + vocative; of these *ecastor* and *amabo* are actually restricted to women, and females clearly predominate in the use of the others. Conversely *hercle*, *mehercle*, *ei*, *quaeso* (parenthetic), *age*, *sis* and *sodes* are used only by male speakers. In general Terence maintains these linguistic differences between the sexes to a greater degree than Plautus does; he is also inclined to maximise the effect of the female speech markers by using them in clusters.[82] Terence also distinguishes between higher and lower character types: it can be shown statistically that his lower characters (defined as slaves, pimps, prostitutes, parasites, soldiers) use Greek words and metaphorical expressions more frequently than his higher characters, and that they tend to use the more colourful terms in both these categories.[83] Among the higher characters there is some differentiation between young and old, with the *senex* showing a greater tendency to old-fashioned or more long-winded diction; and pairs of characters of the same type are often contrasted in their language, for example Demea and Micio in *Adelphoe* or Chremes and

[80] See e.g. Sandbach (1970) 115, Shipp 55, Marouzeau 47.

[81] On linguistic characterisation in Menander see Arnott (1995), Katsouris 101–26, Webster (1974) 99–110, Sandbach (1970).

[82] On female speech see Adams (1984). There are clusters of female speech markers in *Eun.* at 663–7 (*amabo, obsecro, mea tu, pol, miserae*) and 674–85 (*amabo, pol, obsecro, obsecro, au, obsecro*) and in less concentrated form at 822–38 (*misera, obsecro, misera, obsecro, amabo*).

[83] On high and low characters see Maltby (1985) 118–23, Fantham (1972) 73–6; both suggest that the speech differentiation becomes more marked in Terence's later plays. In *Eun.* 20 out of 28 examples of Greek words are spoken by lower characters, as are more than three-quarters of the metaphors and more than two-thirds of the diminutives. But the figures for *Eun.* have to be set against the fact that an abnormally high proportion of the play (670 out of 1,049 lines or almost two-thirds) is spoken by lower characters.

Menedemus in *Hauton*.[84] Individual characters sometimes stand out against their types, clear cases in *Eunuchus* being Chaerea, whose language is much more racy than that of the average *adulescens*, and Pythias, who is a much more assertive character than the average *ancilla* and employs some male speech habits in addition to the typical coaxing language of the female.[85] Some characters are given idiosyncratic speech mannerisms: thus Mysis in *Andria* utters the word *misera* nine times, Thais in *Eunuchus* uses *mi* + vocative so often (seven times) that Donatus (on *Eun.* 95) is moved to comment *uult enim Terentius uelut peculiare uerbum hoc esse Thaidis*, Geta in *Phormio* uses the adverb *modo* fifteen times, and Laches in *Hecyra* has nine examples of the adverb *adeo* as well as a fondness for expressions like *certe scio*.[86]

We may end with a note on archaisms in Terence. Most of the words, forms, and spellings which appear to us archaic, and would have done so to Cicero or Quintilian, simply reflect the state of evolution of the Latin language in the first half of the second century BC and thus have no stylistic significance.[87] But there are cases where both the early Latin form of a word and its later classical form are found in Terence, or both an early Latin word and its later classical equivalent; and in these cases it is clear that Terence is exercising a deliberate choice. In some cases the determining factor is clearly metrical: older forms like *siet* for *sit*, *face* for *fac*, *immutarier* for *immutari* occur almost entirely at the ends of lines where they supply the required iambic closure. In others, it is a question of colour or emphasis. The intensive or deictic forms of the pronouns, *istac* for *istā* or *hasce* for *has*, often occur where they make no metrical difference, and in these cases Terence is clearly opting for the more colourful or expressive form in the particular context.[88] Conscious archaism is in

[84] See Maltby (1979).

[85] See Arnott (1970) 54–5 on Chaerea and Martin (1995) on Pythias.

[86] On individual speech habits see Maltby (1979) 145–6, Katsouris 132–4, Arnott (1970) 53–6.

[87] It is interesting that *potis est* for *potest*, which is very common in Plautus and Terence, reappears as a colloquialism in Catullus (72.7) but looks more like an archaism in Lucretius (3.1069) and Virgil (*Aen.* 3.671).

[88] Disagreements in the MSS make generalisations difficult, but it is notable that all 20 of Terence's examples of *hosce*, *hasce* and *hisce* occur before a

fact unlikely in comedy, except perhaps in legal or religious phrases or to characterise an elderly or pompous speaker or to parody the higher genres of literature; there are very few examples of it in Terence.[89]

5. METRICAL STRUCTURE[90]

The Roman dramatists transformed the metrical structure of their Greek originals. The surviving plays of Menander are written very largely in iambic trimeters; this is the standard dialogue metre of Greek and Roman drama, described by Aristotle as the metre nearest to ordinary speech,[91] and is roughly equivalent to English blank verse but with six feet instead of five. Menander does however also have occasional scenes in longer trochaic or iambic lines (catalectic tetrameters, i.e. lines of seven and a half feet), which seem to have been accompanied by the pipe and declaimed or recited rather than being merely spoken. These 'recitative' tetrameters are chiefly used in scenes which are particularly lively or farcical, but not all scenes in recitative are farcical and not all farcical scenes are in recitative.[92] The proportion of recitative varies from play to play: *Samia* has something over 30%, but *Dyskolos* has only 16%, and a number of quite well preserved plays (e.g. *Aspis*, *Epitrepontes*, *Misoumenos*) have none at all in their surviving portions.[93]

vowel where they do not affect the scansion. In general Terence prefers *haec* to *hae*, *istaec* to *istă*, *istuc* to *istud*, *istac* to *istā*, and *istoc* to *isto* but conversely *ille* to *illĭc* , *illă* to *illaec*, *illud* to *illuc*, *illo* to *illoc*, *iste* to *istĭc*, *istum* to *istunc*, and *istam* to *istanc*.

[89] Other than common religious phrases like *pro deum fidem* and *di te perduint*. On archaisms in Terence see Shipp 54–5, Palmer 84–5, 89.

[90] For the technical details of metre and scansion and for the diacritical marks used in this edition to facilitate the reading of the text see Appendix I.

[91] Aristotle, *Poet.* 1449a24–6, *Rhet.* 1404a32; cf. Cic. *Orat.* 189.

[92] Knemon's self-defence speech at *Dysk.* 708–47 and Demeas' response to Moschion's accusations at *Sam.* 694–712, both in tetrameters, are perfectly serious. On Menander's variations of tone and metre see Hunter 42–5, Gomme–Sandbach 36–7.

[93] The chief surviving tetrameter passages are *Dysk.* 708–83, 880–958, *Phas.* 57–92, *Pk.* 267–353, *Sam.* 421–615, 670–737, *Sik.* 110–49; of these the only one in iambics is *Dysk.* 880–958, the rest being in trochaics.

In Plautus, by contrast, there is more recitative than spoken verse. Spoken iambic senarii (the Roman equivalent of iambic trimeters) amount to only 38% of the whole, being used chiefly for expository narrative, rapid dialogue, and low-key monologues. Almost half of Plautus (48%) is in recitative, in lines of eight feet (octonarii) as well as of seven and a half (septenarii) and in anapaestic as well as iambic and trochaic metres; this 'long verse' is typically used for more animated monologues and more elaborate passages of dialogue. The remaining 14% is in various lyric metres designed to be sung; the songs include both monodies, which are generally used for emotional effect, and songs for two or more actors, which have more varied purposes including the enhancement of the comic atmosphere of the play.[94] Song is a new element, virtually unknown to Menander;[95] its introduction to Roman comedy may owe something to the lyrics of contemporary Roman tragedies or to the visits of travelling solo artists from the Hellenistic world or even to an Italian musical tradition derived from Etruria.[96] The whole development represents a major change, turning what had been a predominantly spoken drama into something approaching musical comedy; it is significant that the one complete Production Notice that is preserved for Plautus records the name of the piper and the type of pipe that was used.[97]

In Terence we find something different again; the proportions are 52% spoken verse and 48% recitative, with less than thirty lines of song in the whole corpus.[98] Terence is thus rejecting the Roman tradition of song, which is attested in Naevius (*com.* 25) and Caecilius (*com.* 142–57) as well as in Plautus; in its place he introduces a new element of his own, namely mixed-metre recitative with the metre

[94] The percentage figures given here for Plautus and Terence are based on Duckworth 363, 370.

[95] The only lyric passage in Menander is a fragment ascribed to *Theophoroumene* where a divinely possessed girl invokes the gods in lyric dactyls (OCT p. 146, 6–11).

[96] On the origins of the lyric passages in Plautus see Gentili 15–46, Arnott (1975) 32–3, Fraenkel (1960) 307–53, 435–40, Duckworth 375–80.

[97] As do the Production Notices of Terence's plays; the Plautine play in question is *Stichus*.

[98] Song occurs in three passages: *An.* 481–6, 625–38, *Ad.* 610–17.

changing from line to line.[99] This functions in a similar way to song in Plautus, being used mainly to highlight the entry of a new character in an emotional or excited state, but is much less obtrusive; passages in mixed-metre recitative are kept relatively short and account for only about 7% of the whole. A further feature of Terence's handling of metre is his use of variation within a single scene. This practice is already familiar from Plautus, but Terence carries it much further, ringing the changes not only between mixed-metre recitative, straight recitative and spoken verse but also between the different recitative metres.[100] These changes form an important clue to Terence's intentions in terms of tone and tempo, even though it is difficult for us to gauge the precise effects of the individual metres. It is a reasonable assumption that mixed-metre recitative is the most animated form of utterance and iambic senarii the least; trochaic septenarii, which is the most common recitative metre, come somewhere in the middle of the scale, and the other recitative metres belong to the more excited end.[101]

6. THE MANUSCRIPT TRADITION

The text of Terence has come down to us through a manuscript tradition which has two branches.[102] One branch consists of the only surviving MS from late antiquity, a MS of the fourth or fifth century AD now in the Vatican, known as A; this is generally referred to as the Bembinus, because in the fifteenth century it was in the possession of the Bembo family. It is written in rustic capitals; it divides

[99] Donatus (*Eun. praef.* 1.7, *Ad. praef.* 1.7) refers to these passages as *mutatis modis cantica*, denoted in the MSS by the letters MMC.

[100] On metrical variation in Plautus and Terence see Hunter 45–53.

[101] The terms 'recitative' and 'song', as used here, should be treated with caution, since we have no real evidence for how the lines were delivered and the modern terminology may be misleading. The ancient commentators (e.g. Diomedes *GLK* 1 491) and the medieval MSS make only a twofold division between *diuerbium* (= 'speech') and *canticum* (= 'song'); the further division of *cantica* into recitative and song is based on the inherent difference between 'long verse' and the shorter lyric metres. See Sandbach (1977) 119–21, Beare 219–32, Duckworth 361–75.

[102] The standard detailed discussion of the MS tradition of Terence is that of Grant; there is also a good brief account by Reeve.

the text accurately into lines of verse; and it presents Terence's plays in the chronological order *Andria, Eunuchus, Hauton, Phormio, Hecyra, Adelphoe.*[103] The other branch is represented by several hundred medieval MSS, the most significant of which are a dozen or so dating from the ninth to the eleventh centuries. These are written in a minuscule script; they present the plays in a different order from that of A; and they tend to show little understanding of metre, several being written out as if in prose. This second branch is known as the Calliopian family, because several of the MSS acknowledge an otherwise unknown scholar Calliopius as their source by a subscription in the form *Callopius recensui* or *feliciter Calliopio bono scholastico.*

The Calliopian MSS are all indirectly descended from a lost common ancestor known as Σ, perhaps of the fourth or fifth century; more directly they are derived from two intermediary lost ancestors known as Γ and Δ, and they can be divided into two sub-branches accordingly.[104] The distinction between the two sub-branches depends partly on different readings in the text, and partly on the order in which the plays are presented: the Γ sub-branch has the unexplained order *An., Eun., Hau., Ad., Hec., Ph.*, whereas Δ has *An., Ad., Eun., Ph., Hau., Hec.* (which is alphabetical if *Ph* can be considered as equivalent to *F*). Another striking difference is that several of the Γ MSS have miniature illustrations to accompany the scene headings, whereas none of the Δ MSS is illustrated.[105] But the distinction between the Γ and Δ MSS is not quite as clear-cut as this account suggests, and many of the MSS are to a greater or lesser degree 'mixed'; as often happens, there has been contamination between the Γ and Δ sub-branches (which begins when a scribe copying from a Γ MS has access to a Δ MS and incorporates some of its readings, and vice versa), and some MSS can be shown to have used a Γ exemplar for some plays and a Δ exemplar for others.[106]

Modern editors of Terence use the medieval MSS to reconstruct

[103] See the facsimile edition by Prete.

[104] The dating of Σ and thus of Γ and Δ is difficult; it is tied up with the dating of the miniature illustrations in the Γ MSS, which is itself problematical. See Grant 18–59, Reeve 413–14.

[105] The illustrations of the major illustrated MSS are published in Jones–Morey; particularly splendid are those in C, with some examples in colour in Jachmann's facsimile publication.

[106] See Grant 120–1.

the readings of Γ and Δ and from them the readings of Σ, which can then be compared with the readings of A. Where A and Σ differ, one is not automatically preferable to the other: each case has to be treated on its merits. Similarly, where Γ and Δ differ, one is not automatically superior, though the consensus of A and Γ is usually preferable to Δ alone and that of A and Δ to Γ alone. Where there is disagreement within either of the sub-branches, the merits of the individual MSS have to be considered.[107] This edition presents a plain text without the usual *apparatus criticus* of variant readings and conjectures; where there are textual problems of major interest or importance for the understanding or interpretation of the play, these are discussed in the commentary and the principal readings given.[108]

The MSS of Terence do not contain the act and scene enumeration which is found in modern editions. The act divisions in our texts are the work of the renaissance editors, who divided the plays into five acts in order (it seems) to conform to the 'five-act rule' enunciated by Horace (*Ars* 189–90); the only reason for retaining them is that they provide a convenient framework for the discussion of the plays. The scene divisions on the other hand do appear in the MSS, though it is unlikely that they go back to Terence himself. The criterion for identifying a new scene is the entry of a new speaking character; when this happens, the MSS list at the head of the scene the names and roles of all the characters who will take part in it (e.g. in *Eun.* v.i THAIS MERETRIX, PYTHIAS ANCILLA).[109]

[107] The main MSS are listed with brief descriptions in the Bibliography and References section at the end of this edition. For a detailed discussion of their merits see Grant.

[108] The reporting of the MSS by editors of Terence has been patchy; the text in this edition is based on the information provided by the editions of Kauer–Lindsay (1958²) and Marouzeau, checked against the facsimile of the Bembinus and, where possible, against the unpublished collations of Grant. As for Terence's orthography, to which the MSS are an unnreliable guide, this edition consistently uses archaic forms and spellings which can reasonably be assumed to have been current in Terence's day (*quor* for *cur*, *quom* for *cum* (conjunction), *quoi* for *cui*, *suom* for *suum*, *uortere* for *uertere*, *faciundus* for *faciendus*, *plurumus* for *plurimus*) as well as those guaranteed by metre (*siet* for *sit*, *face* for *fac*, *immutarier* for *immutari*). Prodelision is always so written (*quisquamst* for *quisquam est*), and prefixes are regularly assimilated (*impurus* for *inpurus*).

[109] The scene headings have no great authenticity, being compiled by scholars of antiquity from a reading of the texts of the plays (see Andrieu 89–192 (esp. 162–7), cf. Bader (1970)).

Changes of speaker within the scene are indicated by the MSS in two ways. Most of the medieval MSS insert an abbreviation of the character's name, either in the margin or in mid-line, at the beginning of every new speech. But the Bembinus, followed by a few of the later MSS, uses a curious 'algebraic' system, found also in some MSS of Plautus, whereby each character is assigned a Greek letter in the scene heading (e.g. in *Eun.* IV.vii, Α = Gnatho, Γ = Chremes, Δ = Thraso, Ε = Thais, Φ = Sanga) and these letters are used in the text to denote the changes of speaker. Again, it is unlikely that either system goes back to Terence: our earliest papyri of dramatic texts use marginal dashes (*paragraphoi*) and mid-line double points (*dikola*) to indicate changes of speaker but rarely name the characters. There is obvious room for error in the transcribing of the speaker assignations, and it follows that the indications in our MSS are not altogether trustworthy.[110]

Ancient dramatists indicated the exits and entrances of their characters and any other stage movements, if at all, by writing them into the actual words of the text. This edition follows the MSS in offering no stage directions, other than the conventional dash (—) at the end of a speech to indicate the exit of the character concerned; further elucidation of stage movements is provided, where necessary, in the commentary.

[110] On speaker assignation in early dramatic texts see Lowe (1962), Andrieu 209–72; on 'algebraic' notation see Wahl, Jory (1963). For some uncertainties in *Eun.* see Index s.v. manuscripts: speaker assignation.

P. TERENTI AFRI EVNVCHVS

DIDASCALIA

INCIPIT EVNVCHVS TERENTI
ACTA LVDIS MEGALENSIBVS
L. POSTVMIO ALBINO L. CORNELIO MERVLA
AEDILIBVS CVRVLIBVS
EGERE L. AMBIVIVS TVRPIO L. ATILIVS PRAENESTINVS
MODOS FECIT FLACCVS CLAVDI TIBIIS DVABVS DEXTRIS
GRAECA MENANDRV
FACTA II M. VALERIO C. FANNIO COS.

C. SVLPICI APOLLINARIS PERIOCHA

sororem falso dictitatam Thaidis
id ipsum ignorans miles aduexit Thraso
ipsique donat. erat haec ciuis Attica.
eidem eunuchum quem emerat tradi iubet
Thaidis amator Phaedria ac rus ipse abit,
Thrasoni oratus biduum concederet.
ephebus frater Phaedriae puellulam
cum deperiret dono missam Thaidi,
ornatu eunuchi induitur (suadet Parmeno);
introiit, uitiat uirginem. sed Atticus
ciuis repertus frater eius conlocat
uitiatam ephebo. Phaedriam exorat Thraso.

PERSONAE

PHAEDRIA ADVLESCENS
PARMENO SERVOS
THAIS MERETRIX
GNATHO PARASITVS
CHAEREA ADVLESCENS
THRASO MILES
PYTHIAS ANCILLA
CHREMES ADVLESCENS
ANTIPHO ADVLESCENS
DORIAS ANCILLA
DORVS EVNVCHVS
SANGA SERVOS
SOPHRONA NVTRIX
SENEX

SCAENA: ATHENIS

PROLOGVS

ia[6] si quisquamst qui placere se studeat bonis
quam plurumis et minume multos laedere,
in his poeta hic nomen profitetur suom.
'tum si quis est qui dictum in se inclementius
existumauit esse, sic existumet 5
responsum non dictum esse, quia laesit prior;
qui bene uortendo et easdem scribendo male ex
Graecis bonis Latinas fecit non bonas.
idem Menandri Phasma nuper perdidit,
atque in Thesauro scripsit causam dicere 10
prius unde petitur aurum qua re sit suom
quam illic qui petit unde is sit thesaurus sibi
aut unde in patrium monumentum peruenerit.
dehinc ne frustretur ipse se aut sic cogitet
'defunctus iam sum: nil est quod dicat mihi', 15
is ne erret moneo et desinat lacessere.
habeo alia multa quae nunc condonabitur,
quae proferentur post si perget laedere
ita ŭt facere instituit. quam nunc acturi sumus
Menandri Eunuchum, postquam aediles emerunt, 20
perfecit sibi ut inspiciundi esset copia.
magĭstratus quŏm ibi adesset, occeptast agi.
exclamat furem non poetam fabulam
dedisse, et nil dedisse uerborum tamen.
Colacem esse Naeui et Plauti ueterem fabulam: 25
parasiti personam inde ablatam et militis.
si id est peccatum, peccatum imprudentiast
poetae, non quo furtum facere studuerit.
id ita esse uos iam iudicare poteritis.
Colax Menandrist, in east parasitus colax 30
et miles gloriosus. eas se non negat
personas transtulisse in Eunuchum suam
ex Graeca. sed eas fabulas factas prius

Latinas scisse sese, id uero pernegat.
quod si personis isdem huic uti non licet, 35
qui magĭs licet currentem seruom scribere,
bonas matronas facere, meretrices malas,
parasitum edacem, gloriosum militem,
puerum supponi, falli per seruom senem,
amare odisse suspicari? denique 40
nullumst iam dictum quod non dictum sit prius.
qua re aequomst uos cognoscere atque ignoscere
quae ueteres factitarunt si faciunt noui.
date operam, cum silentio animum attendite,
ut pernoscatis quid sibi Eunuchus uelit. 45

ACTVS I

I.i: PHAEDRIA PARMENO

ia⁶ PH. quid igitur faciam? non eam ne nunc quidem
quom accersor ultro? an potius ita me comparem
non perpeti meretricum contumelias?
exclusit, reuocat: redeam? non si me obsecret.
sĭquidem hercle possis, nil prius neque fortius. 50
uerum si incipies neque pertendes gnauiter
atque ubi pati non poteris, quom nemo expetet,
infecta pace ultro ad eam uenies, indicans
te amare et ferre non posse, actumst, ilicet,
peristi; eludet ubi te uictum senserit. 55
proin tu, dumst tempus, etiam atque etiam cogita.
PA. ere, quae res in se neque consilium neque modum
habet ullum, eam consilio regere non potes.
in amore haec omnia insunt uitia: iniuriae,
suspiciones, inimicitiae, indutiae, 60
bellum, pax rursum. incerta haec si tu postules
ratione certa facere, nihilo plus agas

quam si des operam ut cum ratione insanias.
et quod nunc tute tecum iratus cogitas
'egon illam, quae illum, quae me, quae non...! sine modo, 65
mori me malim, sentiet qui uir siem',
haec uerba una mehercle falsa lacrimula,
quam oculos terendo misere uix ui expresserit,
restinguet, et te ultro accusabit, et dabis
ultro supplicium. PH. ŏ ĭndignum facinus! nunc ego 70
et ĭllam scelestam esse et me miserum sentio.
et taedet et amore ardeo, et prudens sciens
uiuos uidensque pereo nec quid agam scio.
PA. quid agas? nisi ut te redimas captum quam queas
minumo; si nequeas paullulo, at quanti queas. 75
et ne te afflictes. PH. itane suades? PA. si sapis,
neque praeterquam quas ipse amor molestias
habet addas, et ĭllas quas habet recte feras.
sed ĕccam ipsa egreditur, nostri fundi calamitas;
nam quod nos capere oportet haec intercipit. 80

I.ii: THAIS PHAEDRIA PARMENO

ia^6 TH. miseram me, uereor ne illud grauius Phaedria
tulerit neue aliorsum atque ego feci acceperit,
quod heri intro missus non est. PH. totus, Parmeno,
tremo horreoque, postquam aspexi hanc. PA. bono animo es:
accede ad ignem hunc, iam calesces plus satis. 85
TH. quis hĭc loquitur? ehĕm tun hic eras, mi Phaedria?
quid hĭc stabas? quor non recta intro ibas? PA. ceterum
de exclusione uerbum nullum? TH. quid taces?
PH. sane quia uero haec mihi patent semper fores
aut quia sum apud te primus. TH. missa istaec face. 90
PH. quid 'missa'? o Thais, Thais, utinam esset mihi
pars aequa amoris tecum ac pariter fieret,
ut aut hoc tibi doleret itidem ut mihi dolet
aut ego ĭstuc abs te factum nihili penderem!

TH. ne c̣rucia ṭe, obsec̣ro, anime ṃi, mi P̣haedrịa. 95
non p̣ol quo quemquam p̣lus aṃem aut plus ḍiligam
e͡o f̣eci; ṣed ita eṛat res, f̣aciunḍum fuịt.
PA. creḍo, ut fit, ṃisera praĕ amoṛe exclusṭi hunc foṛas.
TH. sic̣in agis, P̣armeṇo? age; seḍ huc qua gratịa
te acc̣ersi ịussi, ausc̣ulta. PH. f̣iat. TH. ḍic miḥi 100
hoc p̣rimum, potin esṭ hic tac̣ere? PA. egoṇ? optuṃe.
ueṛum heus tu, hac ḷege ṭibi meạm astringo fiḍem:
quae ụera auḍiui ṭaceo ẹt c̣ontineọ optuṃe;
sin f̣alsum aut ụanum aut f̣ictumst, c̣ontinuọ paḷamst:
pleṇus riṃarum ṣum, hac atque illac perfluọ. 105
pro͡in ṭu, tac̣eri ṣi uis, ụera ḍiciṭo.
TH. Samịa mihi ṃater f̣uit. eạ habitaḅat Rhoḍi.
PA. poṭest tac̣eri hoc̣. TH. ibi tum ṃatri paruoḷam
puẹllam ḍono quidam ṃercaṭor deḍit
ex̣ Attic̣a hinc abṛeptam. PH. c̣iuemṇe? TH. arbiṭror. 110
cerṭum non ṣcimus. ṃatris ṇomeṇ et paṭris
dic̣ebaṭ ipsa. patriam et ṣigna c̣eteṛa
neque ṣcibat ṇeque peṛ aetaṭem etiam potis eṛat.
merc̣atoṛ hoc adḍebaṭ: e praeḍoniḅus
unḍe emeṛat se auḍisse abṛeptam e Ṣuniọ. 115
maṭer ubi acc̣epit, c̣oepit ṣtudioṣe omnịa
doc̣ere eḍuceṛe, ita uti ṣi esset f̣ilịa.
soṛorem plerique esse c̣redeḅant meạm.
ego c̣um illo quocum ṭum uno ṛĕm habeḅam hospiṭe
abiị huc; qui ṃihi reḷiquiṭ haec quae habeọ omnịa. 120
PA. uṭrumque hoc f̣alsumsṭ; effluẹt. TH. qui isṭuc? PA. quịa
neque ṭu uno eṛas conṭenta ṇeque soḷus deḍit.
nam hic quoque boṇam magṇamque partem ad ṭe attuḷit.
TH. iṭast. sed ṣine me perueṇire quo uoḷo.
inṭerea ṃiles qui me aṃare occ̣epeṛat 125
in C̣arịamst prof̣ectus. ṭe intereạ loc̣i
cogṇoui. ṭute ṣcis posṭilla quam intuṃum
habeạm te et ṃea conṣilia ut ṭibi creḍam omnịa.

PA. ne hoc quidĕm tacebit Parmeno. PH. oh dubiumne id est?
TH. hoc agite, amabo. mater mea ĭllic mortuast 130
nuper. ĕius frater aliquantum ad remst auidior.
is ubi esse hanc forma uidet honesta uirginem
et fidibus scire, pretium sperans ilico
producit, uendit. forte fortuna adfuit
hic meus amicus. emit ĕam dono mihi 135
imprudens harum rerum ignarusque omnium.
is uenit. postquam sensit me tecum quoque
rem habere, fingit causas ne det sedulo.
aĭt, si fidem habeat se iri praepositum tibi
apud me ac non id metuat nĕ ubi acceperim 140
sese relinquam, uelle se illam mihi dare;
uerum id uereri. sed ego quantum suspicor,
ad uirginem animum adiecit. PH. etiamne amplius?
TH. nil; nam quaesiui. nunc ego eam, mi Phaedria,
multae sunt causae quam ob rem cupiam abducere: 145
primum quod soror est dicta, praeterea ut suis
restituam ac reddam. sola sum. habeo hic neminem
neque amicum neque cognatum. quam ob rem, Phaedria,
cupio aliquos parere amicos beneficio meo.
id amabo adiuta me: quo id fiat facilius, 150
sine ĭllum priores partis hosce aliquot dies
apud me habere. nil respondes? PH. pessuma,
egŏn quicquam cum istis factis tibi respondeam?
PA. eu noster, laudo. tandem perdoluit. uir es.
PH. aut ego nescibam quorsum tu ires? 'paruola 155
hinc est abrepta; eduxit mater pro sua;
sorŏr dictast; cupio abducere, ut reddam suis.'
nempe omnia haec nunc uerba huc redeunt denique:
ego ĕxcludor, ille recipitur. qua gratia?
nisi si illum plus amăs quam me et istam nunc times 160
quae aduectast ne illum talem praeripiat tibi.

TH. ego ĭd timeo? PH. quid te ergo aliud sollicitat? cedo:
num solus ille dona dat? nŭm ubi meam
benignitatem sensisti intercludier?
nonne ubi mi dixti cupere te ex Aethiopia 165
ancillulam, relictis rebus omnibus
quaesiui? porro eunuchum dixti uelle te,
quia solae utuntur his reginae: repperi;
heri minas uiginti pro ambobus dedi.
tamen contemptus abs te haec habui in memoria; 170
ob haec facta abs te spernor. TH. quid ĭstic, Phaedria?
quamquam illam cupio abducere atque hac re arbitror
id fieri posse maxume, uerum tamen
potius quam te inimicum habeam faciam ut iusseris.
PH. utinam istuc uerbum ex animo ac uere diceres: 175
'potius quam te inimicum habeam'! si istuc crederem
sincere dici, quiduis possem perpeti.
PA. labascit uictus uno uerbo quam cito!
TH. ego non ex animo misera dico? quam ioco
rem uoluisti a me tandem quin perfeceris? 180
ego impetrare nequeo hoc abs te, biduom
saltem ut concedas solum. PH. sĭquidem biduom;
uerum ne fiant isti uiginti dies.
TH. profecto non plus biduom aut . . . PH. 'aut' nil moror.
TH. non fiet; hoc modo sine te exorem. PH. scilicet 185
faciundumst quod uis. TH. merito tĕ amo, bene facis.
PH. rus ibo; ibi hoc me macerabo biduom.
ita facere certumst, mos gerundust Thaidi.
tu, Parmeno, huc fac ĭlli adducantur. PA. maxume. —
PH. in hŏc biduom, Thais, uale. TH. mi Phaedria 190
et tu. numquid uis aliud? PH. egone quid uelim?
cum milite isto praesens absens ut sies;
dies noctisque mĕ ames, me desideres,
me somnies, me exspectes, de me cogites,
me speres, me te oblectes, mecum tota sis; 195
meŭs fac sis postremo animus, quando ego sum tuos. —

TH. me ṃiseram, f̣ors sit aṇ hic mi paruam habeạt fiḍem
atque ex aliạrum ingeniis ṇunc me ịudic̣et.
ego pol, quae ṃihi sum c̣onsciạ, hoc cerṭo sciọ,
neque ṃe finx̣isse f̣alsi quicquam ṇeque meọ 200
corḍi esse quemquam c̣ariọrem hoc P̣haedriạ.
et quidquiḍ huius f̣eci, c̣ausa ụirgiṇis
fec̣i. nam ṃe eius ṣpero f̣ratrem propemoḍum
iam ṛeppeṛisse, aduḷescenṭem adeo ṇobiḷem;
et iṣ hodie ụentuṛum ad me c̣onstituịt doṃum. 205
conc̣edam hinc̣ intro atque exspecṭabo ḍum ueṇit. —

ACTVS II

II.i: PHAEDRIA PARMENO

tr[8] PH. f̣ac, ita ut ịussi, ḍeduc̣antuṛ isti. PA. f̣aciam. PH. at ḍiligenter.
tr[7] PA. f̣iet. PH. at maṭure. PA. f̣iet. PH. ṣatin hoc ṃandaṭumst tiḅi? PA. ah
ia[4] rogiṭare, quasi difficile ṣit!
tr[7] ụtinam ṭam aliquiḍ inueṇire f̣acile possis, P̣haedriạ, 210
tr[7] quam hoc peṛibiṭ. PH. ego quoque una pereo, quod mist c̣ariụs.
ia[8] ne isṭuc tam iṇiquo patiaṛe animo. PA. ṃinume, qui effecṭum daḅo.
ia[4] sed ṇumquiḍ aliuḍ imperas?
tr[7] PH. ṃunus ṇostrum orṇato ụerbis, quod poteṛîs, et ĭsṭum aemuḷum,
ia[4] quod poteriṣ, ab ea pelliṭo. 215
tr[8] PA. ṃemini, ṭam etsi ṇullus ṃoneaṣ. PH. ego ruṣ ibo atque ibi maṇebo.
tr[8] PA. c̣enseọ. PH. seḍ heus tu. PA. quid uis? PH. c̣ensen posse ṃe offirṃare et
tr[7] perpeṭi ne ṛedeam inṭerea? PA. ṭene? ṇon herc̣le arbiṭror;

ia^{8} nam aut iam reuortere aut mox noctu te adiget horsum insomnia.
ia^{8} PH. opŭs faciam, ut defetiger usque, ingratiis ut dormiam. 220
ia^{8} PA. uigilabis lassus: hoc plus facies. PH. abĭ, nil dicis, Parmeno.
ia^{8} eiciunda hercle haec est mollities animi; nimĭs me indulgeo.
ia^{8} tandem non ego ĭllam caream, si sit opus, uel totum triduom? PA. hui
tr^{7} uniuorsum triduom? uidĕ quid agas. PH. stat sententia. —

tr^{7} PA. di boni, quid hŏc morbist? adeon homines immutarier
ex amore ut non cognoscas eundem esse! hoc nemo fuit 226
minus ineptus, magĭs seuerus quisquam nec magĭs continens.
sed quis hic est qui huc pergit? attat hĭcquidemst parasitus Gnatho
militis. ducit secum una uirginem dono huic. papae
facie honesta! mirum ni ego me turpitêr hodie hic dabo 230
cum meo decrepito hoc eunucho. haec superat ipsam Thaidem.

II.ii: GNATHO PARMENO

tr^{7} GN. di immortales, homini homo quid praestat? stulto intellegens
quid ĭnterest? hoc adeo ex hac re uenit in mentem mihi.
conueni hodie adueniens quendam mei loci hinc atque ordinis,
hominem haud impurum, itidem patria qui abligurrierat bona. 235
uideo sentum squalidum aegrum, pannis annisque obsitum. 'oh,
quid ĭstuc' inquam 'ornatist?' 'quoniam misĕr quod habui perdidi, em
quo redactus sum. omnes noti me atque amici deserunt.'

hic ego ĭllum contempsi prae me. 'quid, homo' inquam 'ignauissume?
ităn parasti te ut spes nulla relicua in te sit tibi? 240
simŭl consilium cum re amisti? uidĕn me ex eodem ortum loco?
qui color nitor uestitus, quaĕ habitudost corporis!
omnia habeo neque quicquam habeo; nil quomst, nil defit tamen.'
'at ego infelix neque ridiculus esse neque plagas pati
possum.' 'quid? tu his rebus credis fieri? tota erras uia. 245
olim isti fuĭt generi quondam quaestus apŭd saeclum prius.
hoc nouomst aucupium; ego adeo hanc primus inueni uiam.
est genus hominum qui esse primos se omnium rerum uolunt
nec sunt. hos consector; hisce ego non paro me ut rideant,
sed eis ultro arrideo et eorum ingenia admiror simul. 250
quidquid dicunt laudo; id rursum si negant, laudo id quoque;
negăt quis, nego; ait, aio. postremo imperaui egomet mihi
omnia assentari. is quaestus nunc est multo uberrimus.'
PA. scitum hercle hominem! hic homines prorsum ex stultis insanos facit.

ia⁷ GN. dum haec loquimur, interea loci ad macellum ubi aduentamus, 255
concurrunt laeti mi obuiam cuppedenarii omnes,
cetarii lanii coqui fartores piscatores,
quibus et re salua et perdita profueram et prosum saepe.
salutant, ad cenam uocant, aduentum gratulantur.
ille ubi miser famelicus uidĕt mi esse tantum honorem et 260
tam facile uictum quaerere, ibi homo coepit me obsecrare
ut sibi liceret discere id de me. sectari iussi,
si potis est, tamquam philosophorum habĕnt disciplinae ex ipsis
uocabulâ, parasiti ita ut Gnathonici uocentur.
PA. uidĕn otium et cibŭs quid facît alienus? GN. sed ego cesso 265

ad Ṭhaiḍem hanc deḍuceṛe et rogare ad çenam ut ụeniat?
sed P̣armeṇonem anṭe ostiụm hic ȧstare ṭristem ụideo,
riụalis ṣeruom. ṣalua ṛes est! ṇimiṛum homines f̣rigent.
nebuḷonem hunc çertumst ḷudeṛe. PA. hisce hoc ṃuneṛe arbiṭrantur
su͡am Ṭhaiḍem esse. GN. pluruṃa saḷute P̣armeṇonem 270
summṃum suọm imperṭit Gnaṭho. quiḍ agitur? PA. ṣtatur. GN. ụideo.
numquidnam hic quod noḷis uiḍes? PA. te. GN. çredo. at ṇumquiḍ aliud?
PA.quiḍum? GN. quia ṭristi's. PA. ṇil quiḍem. GN. ne ṣis. sed quid uiḍetur
hoc ṭibi mançupium? PA. ṇon maḷum hercle. GN. uṛo hominem. PA. ut f̣alsuṣ animist!
GN. quam hoc ṃunus gratum Ṭhaiḍi arbiṭrare esṣe? PA. hoc nunc ḍicis 275
eịectoṣ hinc noṣ; omniụm reṛum heus uiçissiṭudost.
GN. sex̣ ego te ṭotos, P̣armeṇo, hos menṣis quiẹtum ṛeddam,
ne ṣursum ḍe͡orsum çursiṭes neụe usque ad ḷucem ụigiles.
ecquid beọ te? PA. ṃen? papae! GN. sic ṣoleo aṃicos. PA. ḷaudo.
GN. deṭineo ṭe. forṭasse ṭu prof̣ectuṣ alio f̣ueras. 280
PA. nusquam. GN. tum ṭu igitur paulluḷum da ṃi operae: f̣ac ut adṃittar
ad ĭḷḷam. PA. age moḍo, i. nunc ṭibi paṭent forēṣ haec quiạ istam ḍucis.
GN. numquem euoçari hinc ụis foṛas? — PA. sine ḅiduọm hoc praeṭereat:
qui ṃihi nunç uno ḍigituḷo forēṣ aperis f̣ortuṇatus,
ne ṭu istas f̣axo çalciḅus saepe insulṭabis f̣rustra. 285
GN. etiạmnunc ṭu hic stas, P̣armeṇo? eho, numṇam hic reḷictu's çustos,
ne quis forṭe interṇuntiụs clam a ṃiliṭe ad ĭstam çurset? —
PA. façete ḍictum. ṃira ụero ṃiliṭi qui placeat!
sed ụideo eṛilem f̣iliụm miṇorem huç adueṇire. 289

mịror quid ĕx Ṗiraeọ abieṛit. nam ibi çustos publiçe est nunc.
non ṭemereṣṭ. et propeṛans ueṇit; nesçiŏquid çircumṣpectat.

II.iii: CHAEREA PARMENO

CH. occidi.
ia[8] neque ụirgosṭ usquam ṇeque ego, qui illam a çonspecṭu amiṣi meọ.
ubi quaeram, uḅi inuesṭigem, quem perçonter, quam insisṭam uiạm,
inçertus ṣum. una haec ṣpes esṭ: ubiubist, ḍiŭ ceḷari ṇon poṭest. 295
o ḟaciem pulchram! ḍeleọ omnis ḍehinc ex̣ animo ṃulieṛes.
taeḍet coṭidiạnaṛum harum ḟormaṛum. PA. ecce auṭem alteṛum!

tr[7] ṇescioquid de aṃore ḷoquituṛ. ŏ ĭnforṭunaṭum seṇem!
ia[4] hic ụerost qui si occ̣epeṛit
ia[6] luḍum ioçumque ḍices ḟuisse illụm alteṛum, 300
ia[4] praeuṭ huius ṛabies quae daḅit.
ia[8] CH. ut ĭlḷum di ḍeaeque ṣenium perdant qui me hodiẹ remoṛatuṣ est,
ia[8] meque adeo qui ei resṭiterim, ṭum autem qui illum ḟlocci ḟeceṛim.
tr[8] ṣed ĕccum Ṗarmeṇonem. ṣalue. PA. quid tu's ṭristis? quidue eṣ alacris?
tr[4] ụnde iṣ? CH. egone? ṇesciọ hercle, 305
tr[7] ṇeque ŭnde eạm neque quorsum eạ̄m; ita prorsus ṣum obliṭus meị.

ia[8] PA. qui quaeso? CH. aṃo. PA. hem. CH. nunc, Ṗarmeṇō, osṭendes ṭe qui ụir sieṣ.
scis ṭe mihi ṣaepe pollicitụm esse 'Ç̣haereạ, aliquiḍ inueṇi
modo quod ameṣ; in ea ṛe utiliṭatem ego ḟaciam ut çognosças meạm',

quom in cellulam ad te patris penum omnem congerebam clanculum. 310
PA. age, inepte. CH. hoc hercle factumst. fac sis nunc promissa appareant,
si adeo digna res est ubi tu neruos intendas tuos.
haud similis uirgost uirginum nostrarum quas matres student
demissis umeris esse, uincto pectore, ut gracilae sient.
si quaest habitior paullo, pugilem esse aiunt, deducunt cibum; 315
tam etsi bonast natura, reddunt curatura iunceam.
itaque ergo amantur. PA. quid tua istaec? CH. noua figura oris. PA. papae.
CH. color uerus, corpus solidum et suci plenum. PA. anni? CH. anni? sedecim.
PA. flos ipse. CH. nunc hanc tu mihi uel ui uel clam uel precario
ia^6 fac tradas. mea nil refert dum potiar modo. 320
ia^7 PA. quid? uirgo quoiast? CH. nescio hercle. PA. undest? CH. tantundem. PA. ubi habitat?
ia^7 CH. ne id quidem. PA. ubi uidisti? CH. in uia. PA. qua ratione amisisti?

ia^6 CH. id equidem aduenièns mecum stomachabar modo
nec quemquam ego esse hominem arbitror quoi magis bonae
felicitates omnes aduorsae sient. 325
PA. quid hoc est sceleris? CH. perii. PA. quid factumst? CH. rogas?
patris cognatum atque aequalem Archidemidem
nouistin? PA. quidni? CH. is, dum hanc sequor, fit mi obuiam.
PA. incommode hercle. CH. immo enimuero infeliciter;
nam incommoda alia sunt dicenda, Parmeno. 330
illum liquet mihi deierare his mensibus
sex septem prorsum non uidisse proxumis,
nisi nunc quom minume uellem minumeque opus fuit.

eho ṇonne hoc ṃonstri ṣimilest? quid ais? PA. ṃaxuṃe.
CH. conṭinuo acc̣urriṭ ad me, quam longe quiḍem, 335
inc̣uruos ṭremulus ḷabiis ḍemisṣis geṃens.
'heuṣ heus, tibi ḍico, C̣haereạ' inquit. ṛestiṭi.
'scin quid ego ṭe uolẹbam?' 'ḍic.' 'craṣ est miḥi
iuḍicium.' 'quid tum?' 'ut ḍiligenter ṇuntiẹs
paṭri, aduoc̣atus ṃane ṃi esse ut ṃemineṛit.' 340
dum haec ḍiciṭ abiiṭ hora. ṛogŏ numquid ueḷit.
'recṭe' inquiṭ. abeo. quom huc reṣpicio ad ụirgiṇem,
iḷlaec se inṭerea c̣ommoḍum huc aḍuorteṛat
in hănc ṇostram plateam. PA. ṃirum ṇi hanc dic̣it, moḍo
huic quae daṭast doṇo. CH. huc quom aḍuenio ṇulla eṛat.
PA. comiṭes sec̣uti ṣcilic̣et sunt ụirgiṇem? 346
CH. ueṛum: paraṣitus c̣um ancilḷa. PA. ipsaṣṭ. ilic̣et,
deṣine, iam c̣onclaṃatumsṭ. CH. alias ṛes agis.
PA. isṭuc ago equidem. CH. ṇostin quae sit, ḍic miḥi, aut
uiḍistin? PA. ụidi ṇoui ṣciŏ quo abḍucta ṣit. 350
CH. eho, P̣armeṇo mi, ṇostiṇ? et sciṣ ubi sieṭ?

tr[7] PA. ḥuc deḍuctasṭ ad mereṭricem Ṭhaiḍem; e͡i doṇo daṭast.
CH. quis is est ṭam poṭens cum ṭanto ṃuneṛe hoc? PA. miḷes Thraṣo,
P̣haedriạe riụalis. CH. ḍuras f̣ratris partis praedic̣as.
PA. ịmmo enĭm ṣi sciạs quod ḍonum huic ḍono c̣ontra c̣ompaṛet, 355
ṃagis id ḍicas. CH. quodnam quaeso herc̣le? PA. eunuc̣hum. CH. illumṇe obsec̣ro
ịnhonesṭum hominem, quem merc̣atuṣ est heṛi, seněm mulieṛem?
PA. ịstunc̣ ipsum. CH. hoṃo quatiẹtur c̣erte c̣um doṇo foṛas.
ṣed ĭstam Ṭhaiḍem non ṣciui ṇobis ụiciṇam. PA. haud diụst.
CH. perii, ṇumquamṇe etiam ṃe illam ụidisṣe! ehodum ḍic miḥi 360
ẹstne, ut f̣ertur, f̣orma? PA. ṣane. CH. at ṇil ad ṇostram hanc̣? PA. alia ṛes.

CH. ọbseçro hercle, P̣armeṇo, fac ŭt p̣otiar. PA. f̣aciam
ṣeduḷo ac
ḍabo opeṛam, adiuụabo. ṇumquid ṃe aliud? CH. q̣uo nunç
is? PA. doṃum,
ụt mançupia haeç, ita uti ịussit f̣rater, ḍucam ad Ṭhaiḍem.
CH. ọ forṭunaṭum istum euṇuchum quĭquidem iṇ hanc deṭur
doṃum! 365
PA. q̣uid ita? CH. ṛogitas? ṣumma f̣orma ṣemper çonserụam
doṃi

ia^{8} uiḍebit çolloquetuṛ aderiṭ una iṇ uniṣ aediḅus,
ciḅum nonṇumquam çapiet çŭm ea, inṭerdum p̣ropter
ḍormiẹt.
PA. quid ṣi nunc ṭute f̣ortuṇatus f̣ias? CH. q̣ua re, P̣armeṇo?
resp̣onde. PA. çapias ṭu illīus ụestem. CH. ụestem? q̣uid tum
p̣osteạ? 370
PA. pro illọ te ḍucām. CH. ạudiọ. PA. te esṣe illum ḍicam.
CH. inṭellegọ.
PA. tu illịs fruạre çommoḍis quibŭs ṭu illum ḍiceḅas moḍo:
ciḅum una çapiaṣ adsis ṭangas ḷudas p̣ropter ḍormiạs,
quanḍŏquidem illạrum ṇeque te q̣uisquam ṇouit ṇeque scit
q̣ui siẹs.
praeṭerea f̣orma eṭ aetaṣ ipsast f̣acile ut p̣ro eunuçho
proḅes. 375
CH. diẋisti p̣ulchre. ṇumquam ụidi ṃelius çonsiliụm daṛi.
age eạmuṣ intro ṇunciạm; orna ṃe abduc ḍuc quanṭum
poṭest.
PA. quiḍ agĭs? ioçabaṛ equidem. CH. g̣arris. PA. p̣erii, q̣uid
ẹgo ẹgi miṣer?
quo ṭrudis? p̣erculeṛis iam ṭu me. ṭibi equiḍem diçọ, maṇe.
CH. eạmus. PA. p̣ergin? CH. çertumst. PA. ụidĕ ne ṇimium
çalidum hoc ṣit moḍo. 380
CH. noṇ est proḟecto. ṣine. PA. at eṇim istaeç in me çudeṭur
faḅa. CH. ah!

PA. flagitium facimus. CH. an id flagitiumst si in domum meretriciam
deducar et illis crucibus, quae nos nostramque adulescentiam
habent despicatam et quae nos semper omnibus cruciant modis,
nunc referam gratiam atque eas itidem fallam ut ab eis fallimur? 385
an potius haec patri aequomst fieri ut a me ludatur dolis?
quod qui rescierint culpent; illud merito factum omnes putent.
PA. quid istic? si certumst facere, facias. uerum ne post conferas
culpam in me. CH. non faciam. PA. iubesne? CH. iubeam? cogo atque impero.
numquam defugiam auctoritatem. sequere. PA. di uortant bene. — 390

ACTVS III

III.i: THRASO GNATHO PARMENO

ia⁶ THR. magnas uero agere gratias Thais mihi?
GN. ingentis. THR. ain tu, laetast? GN. non tam ipso quidem
dono quam abs te datum esse. id uero serio
triumphat. PA. hoc prouiso ut ubi tempus siet
deducam. sed eccum militem. THR. est istuc datum 395
profecto ut grata mihi sint quae facio omnia.
GN. aduorti hercle animum. THR. uel rex semper maxumas
mihi agebat quidquid feceram, aliis non item.
GN. labore alieno magno partam gloriam
uerbis saepe in se transmouet qui habet salem; 400
quod in test. THR. habes. GN. rex te ergo in oculis ... THR. scilicet.

GN. gesṭare. THR. ụero; c̣redeṛe omnem ẹxercịtum,
conṣilia. GN. ṃirum. THR. ṭum sic̣ubi eum ṣatieṭas
homiṇum aut neg̣oti ṣi quanḍo odium c̣epeṛat,
requiẹsceṛe ubi uoḷebat, quasi . . . nosṭin? GN. sciọ: 405
quasi uḅi illam exṣpueret ṃiseriạm ex animọ. THR. teṇes.
tum ṃe conụiuam ṣolum abḍuceḅat siḅi. GN. hui
reg̣em elegantem ṇarraṣ. THR. immo ṣic hoṃost,
perp̣aucoṛum hominūm. GN. ịmmo ṇulloṛum arbiṭror,
si ṭecum ụiuiṭ. THR. inuiḍere omṇes miḥi, 410
morḍere c̣lancuḷum. ego non ḟlocci pendeṛe.
iḷḷi inuiḍere ṃisere, ụerum uṇus taṃen
imp̣ense, elephantis quem Indic̣is praeḟeceṛat.
iṣ ubi moḷestus ṃagis est, ‘quaeso,’ inquam ‘Straṭo,
e͡ōṇ es feṛox quia haḅes imp̣erium in ḅeluạs?’ 415
GN. pulc̣hre meḥercle ḍictum et ṣapienṭer. papae
iuguḷaraṣ hominem. quid ĭlle? THR. ṃutuṣ ilic̣o.
GN. quidṇi esset? PA. ḍi uosṭram fiḍem, hominem perdiṭum
miseṛumque eṭ illum ṣacrilegum! THR. quid ĭḷlud, Gnaṭho,
quo pacto Ṛhodium ṭetigeṛim in conụiuiọ, 420
numquam tibi ḍixi? GN. ṇumquam; ṣed narṛa, obsec̣ro.
plus ṃilieṇs auḍiui. THR. uṇa in conụiuiọ
eraṭ hic quem ḍico Ṛhodiuṣ adulesc̣entuḷus.
forṭe habui ṣcortum; c̣oepiṭ ad id alḷudeṛe
et ṃe irriḍere. ‘quid aiṣ,’ inquam ‘hoṃo impuḍens? 425
lepŭs ṭute’s: pulpaṃentum quaeriṣ?’ GN. hahaḥae.
THR. quiḍ est? GN. fac̣ete ḷepide ḷaute, ṇil supra.
tu͡ōmṇe, obsec̣ro te, hoc ḍictum eṛat? uetŭs c̣rediḍi.
THR. auḍieras? GN. ṣaepe, et ḟertuṛ in priṃis. THR. meụmst.
GN. dolĕt ḍictum imprudenṭi adulesc̣enti et ḷiberọ. 430
PA. at ṭe di perdant! GN. quid ĭlle, quaeso? THR. perdiṭus.
riṣu omnes qui aderanṭ emoṛiri. ḍenique
metuẹbanṭ omnes ịam mē. GN. ḥaud inịuriạ.
THR. seḍ heus tu, purgoṇ ego me ḍe istac Ṭhaiḍi,
quod eạm me aṃare ṣuspic̣atast? GN. ṇil miṇus. 435

imṃo auge ṃagĭs suspịciọnem. THR. quor? GN. rogạs?
scin, ṣi quanḍo illa ṃentiọnem P̣haedriạe
facit̩ aut si ḷaudat, t̩e ut maḷe urat? THR. ṣentiọ.
GN. iḍ ut ne f̣iat̩ haec res ṣolast ṛemediọ:
ubi ṇomiṇabit P̣haedriạm, tu P̣amphiḷam 440
conṭinuo; ṣi quanḍo illa ḍicet 'P̣haedriạm
inṭromitṭamus c̣omisṣatum', P̣amphiḷam
canṭatum prouoc̣emus; ṣi lauḍabit̩ haec
iḷḷius f̣ormam, ṭu huius c̣ontra. ḍenique
par pro paṛi ref̣erto quod eam ṃordeạt. 445
THR. sĭquiḍem me aṃaret, ṭum istuc prodesṣet, Gnaṭho.
GN. quanḍo illud quod tu ḍas exṣpectat̩ atque aṃat,
iamḍudum ṭĕ amat, ịamduḍum illi f̣acile f̣it
quod ḍoleat. ṃetuit ṣemper quem ipsa ṇunc capit
fruct̩um ne quando iṛatus ṭu alio c̣onfeṛas. 450
THR. bene ḍixti, ac ṃihi ĭstuc ṇon in ṃentem ụeneṛat.
GN. riḍiculum; ṇon enĭm c̣ogiṭaras. c̣eteṛum
idem hŏc ṭute ṃelius quanto inụenisṣes, Thraṣo!

III.ii: THAIS THRASO GNATHO
PARMENO PYTHIAS

ia[6] TH. auḍire ụocem ụisa ṣum modo ṃiliṭis;
atque eccum. ṣalue, ṃi Thraṣo. THR. o Thaịs meạ, 455
meûm ṣauiụm, quiḍ agituṛ? ecquid ṇos aṃas
de f̣idiciṇa istac? PA. quam ueṇuste! quod deḍit
prinçipium aḍụeniens! TH. pluruṃum meriṭo tuọ.
GN. eạmuṣ ergo ad c̣enam. quid staṣ? PA. ĕm ălteṛum.
ex̣ homine hunc ṇatum ḍicaṣ? TH. ubi uis, ṇon moṛor. 460
PA. aḍibo atque assimuḷabo quasi nunç exeạm.
iṭuran, Ṭhais, quopiạm's? TH. ehĕm P̣armeṇo.
bene f̣eciṣti; hodie iṭura . . . PA. quo? TH. quid, hŭnc ṇon uiḍes?
PA. uideọ et me ṭaedet̩. ubi uis, ḍona adṣunt tiḅi
a P̣haedriạ. THR. quid ṣtamus? quor noṇ imuṣ hinc? 465

PA. quaeṣo hercle ut ḷiceat, p̣ace quod fiạt tuạ,
daṛe huic quae ụolumus, c̣onueṇire et c̣olloq̣ui.
THR. perpulchra c̣redo ḍona aut ṇostri ṣimiliạ.
PA. reṣ indic̣abiṭ. heus, iuḅete isṭos foṛas
ex̣ire q̣uos iusṣi ociụs. proc̣ede ṭu huc. 470
ex̣ Aethiọpiasṭ usque haec̣. THR. hic sunt ṭres miṇae.
GN. uix̣. PA. ubi tu's, Ḍore? ac̣cede huc̣. ĕm eŭnuc̣hum tiḅi,
quam ḷibeṛali f̣acie, q̣uam aetaṭe integra!
TH. ita ṃe di aṃent, hoṇestust. PA. q̣uid tŭ aịs, Gnaṭho?
numq̣uid habes quod conṭemnas? q̣uid tu auṭem, Thraṣo? 475
tac̣ent: satĭs ḷaudant. f̣ac peṛiclum ịn ḷitteṛis,
fac̣ in paḷaestra, in ṃusic̣is; quae ḷibeṛum
sciṛe aequomsṭ adulesc̣entem, ṣollerṭem daḅo.
THR. ego illum euṇuchum, ṣĭ opus ṣit, uel ṣobriụs...
PA. atq̣ue haec qui ṃisit ṇon sibi ṣoli p̣ostuḷat 480
te ụiueṛe et su͡a c̣ausa exc̣ludi c̣eteṛos,
neque p̣ugnas ṇarrat ṇeque cic̣atric̣es suạs
osṭentat ṇeque tiḅi obstat, q̣uod quiḍam fac̣it;
ueṛum ubi moḷestum ṇon eṛît, ubi ṭu uoḷes,
ubi ṭempus ṭibi erit, ṣat habet ṣi tum ṛecipiṭur. 485
THR. ap̣paret ṣeruom hunc̣ esse ḍomini p̣aupeṛis
miseṛique. GN. ṇam hercle ṇemo p̣osset, ṣat sciọ,
qui haḅeret qui paṛareṭ alium, hunc p̣erpeṭi.
PA. tacĕ ṭu, quem ego esse inf̣ra infuṃos omṇis puṭo
homiṇes. nam q̣ui huic aniṃum assenṭari inḍuxeṛis, 490
e f̣lamma p̣etere ṭe ciḅum posṣe arbiṭror.
THR. iamṇe imuṣ? TH. hos priuṣ intro ḍucam et q̣uae uoḷo
simuḷ impeṛabo; p̣oste c̣ontinuọ exeọ. —
THR. ego hĭnc̣ abeo; ṭu istanc̣ oppeṛire. PA. haud c̣onueṇit
uṇa ire c̣ŭm amic̣a impeṛatoṛem in uiạ. — 495
THR. quid ṭibi ego ṃulta ḍicam? ḍomini ṣimiliṣ es.
GN. hahaḥae. THR. quid ṛideṣ? GN. istuc q̣uod dixṭi moḍo,
et ĭḷlud de Ṛhodio ḍictum q̣uom in menṭem ueṇit.
sed Ṭhaiṣ exiṭ. THR. abĭ prae, c̣ura ut ṣint doṃi
paṛata. GN. f̣iat. — TH. ḍiligenter, P̣ythiạs, 500

fac c̣ures, ṣi Chreṃes hoc f̣orte adụenẹrit,
uṭ ores primum ut ṃaneat; ṣi id non c̣ommoḍumst,
ut ṛedeat; ṣi id non poteriṭ, ad me adḍuciṭo.
PY. ita f̣aciam. — TH. quid? quiḍ aliud ụolui ḍicẹre?
ehĕm c̣uraṭe istam ḍiligenter ụirgiṇem; 505
domi ădṣitis f̣acite. THR. eạmus. TH. ụos me ṣequimiṇi. —

III.iii: CHREMES PYTHIAS

*ia*⁶ CH. prof̣ecto quanto ṃagĭs magisque c̣ogiṭo,
niṃirum ḍabit haec Ṭhais ṃi magṇum maḷum:
ita ṃe ab ea asṭute ụideo ḷabefacṭariẹr,
iam ṭum quom primum ịussit ṃe ad se acc̣ersiẹr. 510
roget quis ‘quid tibi c̣um illa?’: ṇe noṛam quiḍem.
ubi ụeni, c̣ausam uṭ ibi maṇerem ṛeppeṛit;
aĭt ṛem diụinam f̣eciṣse et rem ṣeriạm
uelḷe agere ṃecum. ịam tum eṛat suspiciọ
doḷo maḷo haec fieṛi omniạ. ipsa acc̣umbeṛe 515
mec̣um, mihi ṣese ḍare, serṃonem quaereṛe.
ubi f̣rigeṭ, huc eụasit, quam priḍem paṭer
mihi ĕt ṃater ṃortuị essent. ḍico, ịamdiụ.
rus Ṣuniị ecquoḍ habeam et quam longe a maṛi.
creḍo e͡i plac̣ere hoc; ṣperat ṣe a me aụelleṛe. 520
posṭremo, ecqua inde parua periiṣset soṛor,
ecquis cum eạ una, quid habuịsset quom peṛit,
ecquis eam posset ṇosceṛe. haec quor quaeriṭet?
nisi ṣi illa f̣orte, quae olim periit paruoḷa
soroṛ, hanc se inṭendiṭ esse, uṭ est auḍaciạ. 525
ueṛum ea si ụiuiṭ annos ṇatast ṣedec̣im,
non ṃaior; Ṭhais quăm ego ṣum maiụsculast.
miṣit porṛo oraṛe ut ueṇirem ṣeriọ.
aut ḍicat quid uolṭ aut moḷesta ṇe siẹt;
noṇ hercle ụeniam ṭertiọ. heus heuṣ, ecquiṣ hic? 530
ego ṣum Chreṃes. PY. o c̣apituḷum lepiḍissuṃum!
CH. dic̣o mi inṣidias f̣ieri. PY. Ṭhais ṃaxuṃo

te oṛabaṭ opere ut c̣ras reḍires. CH. ṛus eọ.
PY. fac aṃabo. CH. ṇon posṣum, inquam. PY. at ṭu apŭd
noṣ hic maṇe,
dum ṛedeaṭ ipsa. CH. ṇil miṇus. PY. quor, ṃi Chreṃes? 535
CH. maḷam rem hinc̣ ibis? PY. ṣi istuc̣ ita cerṭumst tiḅi,
aṃabo uṭ illuc ṭranseạs ubi ĭḷlast. CH. eọ.
PY. abĭ, Ḍoriạs, ciṭo hunc deḍuce ad ṃiliṭem. —

III.iv: ANTIPHO

ia^7 AN. heṛi aliquoṭ adulesc̣entuḷi coịmuṣ in Piṛaeo
iṇ hunc dieṃ ut de ṣymboḷis esṣemus. C̣haereạm e͡i re͡i 540
praeḟeciṃus; dati ạnuḷi; locŭs ṭempus c̣onstiṭutumst.
praeṭeriit ṭempus. quo in loc̣o dicṭumst paṛati ṇil est;
hoṃo ipse ṇusquamst ṇeque sciọ quid ḍicam aut quịd
coṇiectem.
nunc ṃi hoc negoti c̣eteṛi deḍere uṭ illum quaeram, 544
idqụe adeo uịsam ṣi doṃist. quisṇam hinc ab Ṭhaiḍe exit?
iṣ est an ṇon esṭ? ipsuṣ est. quid hŏc̣ hominist? qụi hic
orṇatust?
quid ĭḷlud maḷist? nequeọ saṭis miṛari ṇeque coṇicere;
nisi, qụidquiḍ est, procuḷ hinc luḅet priŭs quịd sit ṣcisciṭari.

III.v: CHAEREA ANTIPHO

tr^7 CH. ṇumquiṣ hic est? ṇemost. ṇumquiṣ hinc me ṣequitur?
ṇemo hoṃost.
tr^7 ịamne eṛumpeṛe hoc lic̣et mi gaudiụm? pro Ịuppiṭer, 550
ia^7 nunc̣ est proḟecto inṭerfic̣i quom perpeṭi me possum,
ia^7 ne hoc gaudiụm conṭamiṇet uiṭa aegriṭudiṇe aliqua.
ia^8 sed ṇemiṇemne c̣urioṣum inṭerueṇire ṇunc miḥi
ia^8 qui ṃe sequatur quoquo eạm, rogiṭando obṭundaṭ enic̣et
ia^8 quid gestiạm aut quid ḷaetu' ṣim, quo pergam, unḍe
emergam, ubi sieṃ 555
ia^8 uesṭitum hunc ṇanctus, quid mi quaeram, ṣanus ṣim anne
inṣaniạm!

ia^7 AN. adibo atque ab eo gratiam hanc quam uideo uelle inibo.
tr^8 Chaerea, quid ĕst quod sic gestis? quid sibi hic uestitus quaerit?
tr^8 quid ĕst quod laetus es? quid tibi uis? satine sanu's? quid me aspectas?
tr^7 quid tacĕs? CH. o festus dies! amice salue. hominum omnium 560
ia^7 nemost quem ego nunciam magis cuperem uidere quam te.
ia^8 AN. narra istuc quaeso quid sit. CH. immo ego te obsecro hercle ut audias.
nostin hanc quăm amat frater? AN. noui. nempe, opinor, Thaidem.
CH. istam ipsam. AN. sic commemineram. CH. quaedam hodiest ei dono data
uirgo. quid ego eius tibi nunc faciem praedicem aut laudem, Antipho, 565
quom ipsum me noris quam elegans formarum spectator siem?
in hac commotus sum. AN. ain tu? CH. primam dices, sciŏ, si uideris.
quid multa uerba? amare coepi. forte fortuna domi
erăt quidam eunuchus quem mercatus frater fuerat Thaidi,
neque is deductus etiamdum ad eam. summonuit me Parmeno 570
ibi seruos quod ego arripui. AN. quid id est? CH. tacitus citius audies:
ut uestem cum illo mutem et pro illo iubeam me illoc ducier.
AN. pro eunuchon? CH. sic est. AN. quid ĕx ea re tandem ut caperes commodi?
CH. rogas? uiderem audirem essem una quacum cupiebam, Antipho.
num parua causa aut praua ratiost? traditus sum mulieri. 575
illa ilico ubi me accepit laeta uero ad se abducit domum,

comṃendat ụirgiṇem. AN. quoi? ṭibine? CH. ṃihi. AN. saṭis
tuṭo taṃen?
CH. eḍicit ṇe uir quisquam ad eạm adeaṭ et mihi ṇe
abscеḍam impeṛat,
iṇ interiọre parte ut ṃaneam ṣolus çum soḷa. adnuọ
teṛram intuẹns moḍeste. AN. ṃiser! CH. 'ego' inquiṭ 'ad
ceṇam hinc eọ.' 580
abḍucit ṣecum ançillas; paucae quae cirçum illam esṣent
maṇent
noụiciạe puẹllae. çontinuọ haec aḍornanṭ ut laụet.
aḍhortor properent. ḍum adpaṛatur, ụirgo in çonclaụi seḍet
suspectans ṭabulam quandam pictam. iḅi inerat picturạ haec,
Ioụem
quo pacto Ḍanaae ṃisisṣe aiunt quondam in gremium
imḅrem aureụm. 585
egoṃet quoque id specṭare çoepi; et, quia conṣimilem ḷuseṛat
iam oḷim ille ḷudum, impendiọ magiṣ animus gaudeḅat miḥi,
deŭm ṣese iṇ hominem çonuorṭisse atque in aliẹnas ṭeguḷas
ueṇisse çlancuḷum per ĭmpluuium f̣ucum f̣actum ṃulieṛi.
at quem deụm, qui ṭempla çaeli ṣumma ṣonitu çoncuṭit! 590
ego hoṃunciọ hoc non f̣acerem? ego illud ụero ita f̣ecĭ – ạc
luḅens.

ia^7 dum haec ṃecum ṛeputo, acçersiṭur laụatum inṭerea ụirgo.
iĭt ḷauit ṛediit. ḍeinde eạm in lecṭo illae çolloçarunt.
sto exṣpectans ṣi quid ṃi impeṛent. uenit una. 'heus ṭu,'
inquit, 'Ḍore,
cape hoc flaḅellum, ụentuḷum huic sic f̣acito, ḍum laụamus.
ubi ṇos laụerimus, ṣi uoḷes, laụato.' acçipio ṭristis. 596
AN. tum equiḍem istuç os tuọm impuḍens uiḍere ṇimium
ụellem,
qui esṣet staṭus, flaḅelluḷum teṇere ṭe asinum ṭantum.
CH. uix̣ eloçutasṭ hoc, foṛas simuḷ omnes proruọnt se,
abeụnt laụatum, perstrepunt, iṭa ut fit ḍomini uḅi absunt.
inṭerea ṣomnus ụirgiṇem oppriṃît. ego ḷimis ṣpecto 601

sic per flabellum clanculum; simul alia circumspecto,
satin explorata sint. uideo esse. pessulum ostio obdo.
AN. quid tum? CH. quid 'quid tum', fatue? AN. fateor. CH.
an ego occasionem
mi ostentam, tantam, tam breuem, tam optatam, tam
insperatam 605
amitterem? tum pol ego is essem uero qui simulabar.
AN. sane hercle ut dicis. sed interim de symbolis quid
actumst?
CH. paratumst. AN. frugi's. ubi? domin? CH. immo apŭd
libertum Discum.
AN. perlongest, sed tanto ocius properemus; muta uestem.
CH. ubi mutem? perii! nam domo exsulo nunc. metuo
fratrem 610
ne intus sit, porro autem pater ne rure redierit iam.
AN. eamus ad me; ibi proxumumst ubi mutes. CH. recte
dicis.
eamus, et de istac simul, quo pacto porro possim
potiri, consilium uolo capere una tecum. AN. fiat. —

ACTVS IV

IV.i: DORIAS

tr⁸ DO. ita me dĭ ament, quantum ego illum uidi, non nil
timeo misera 615
tr⁷ ne quam ille hodie insanus turbam faciat aut uim Thaidi.
ia⁸ nam postquam iste aduenit Chremes adulescens, frater
uirginis,
tr⁸ militem rogat ut ĭllum admitti iubeat. ill' continuo irasci
neque negare audere. Thais porro instare ut hominem
inuitet.
id faciebat retinendi illius causa, quia ĭlla quae cupiebat
tr⁷ de sorore eius indicare ad eam rem tempus non erat. 621
ia⁸ inuitat tristis. mansit. ibi ĭlla cum illo sermonem ilico.

tr⁷ ṃiles ụero ṣibi puṭare adḍuctum anṭe oculoṣ aemuḷum.
ụoluit ḟacere çontra huiç aegre: 'heuṣ' inquit 'puere,
Ṗamphiḷam
ạccerṣe ut deḷecteṭ hic noṣ'. illa 'ṃinume gentiụm. 625
ịn conụiuiụm illam?' ṃiles ṭendeṛe. inde ad ịurgiụm.
ịntereạ aurum ṣibi clam ṃulier ḍemit; ḍat mi uṭ auferạm.
ḥoc est ṣigni: ubi primum poterit, ṣe illinc ṣubduçet, sciọ.

IV.ii: PHAEDRIA

ia⁶ PH. dum ṛus eọ, coepi egomet ṃecum inṭer uiạs
iṭa ut fiṭ ubi quiḍ in aniṃost moḷestiạe, 630
aliạm rem eẋ alia çogiṭare et eạ omniạ in
peiọrem partem. quid opust ụerbis? ḍum haec puṭo,
praeṭerii imprudens ụillam. ḷonge ịam abieṛam
quom ṣensi. ṛedeo ṛursum ṃale me ụero haḅens.
ubi aḍ ipsum ụeni ḍeuorṭiculum, çonstiṭi. 635
occepi ṃecum çogiṭare 'hem ḅiduọm hic
maṇendumst ṣoli ṣine ĭlla? quid tum posteạ?
niḷ est. quid "ṇil"? si ṇon tangendi çopiạst,
eho ṇe uiḍendi quidem erit? ṣi illud ṇon liçet,
salṭem hoc liçebit. çerte exṭrema ḷineạ 640
aṃare haud ṇil est.' ụillam praetereọ sciẹns.
sed quid hŏc quod ṭimida ṣubito egreditur Ṗythiạs?

IV.iii: PYTHIAS PHAEDRIA DORIAS

tr⁸ PY. ụbi ego ilḷum sceleṛosum ṃisera atque impiụm
inueniạm? aut ubi quaeram?
tr⁸ ḥocin ṭam audax ḟacinus ḟacere esṣe ausum! PH. perii! hoc
quid sit ụereor.
tr⁷ PY. quin etiạm insuper scelŭs, postquam ḷudifiçatust
ụirgiṇem 645
ia⁸ uesṭem omnem ṃiserae ḍisciḍit, tum ipṣam capillo çonsciḍit.
ia⁴ PH. hem. PY. qui nunc ṣi deṭur miḥi,
ia⁸ ut ego unguiḅus faciḷe illi iṇ oculoṣ inuoḷem ueṇefiçọ!

tr⁷ PH. ṇescioquid profecto abṣente ṇobis ṭurbaṭumst doṃi.
ia⁸ aḍibo. quid ĭstuc? quid festịnaṣ? aut quem quaeris, P̣ythiạs? 650
ia⁸ PY. ehĕm P̣haedriạ, egŏn quem quaeram? iṇ' hinc quo ḍignu's çum doṇis tuịs
ia⁴ tam ḷepidis? PH. quid ĭstuç est reị?
ia⁸ PY. rogas me? euṇuchum quem deḍisti ṇobis quas turḅas deḍit!
tr⁸ ụirgiṇem quam eṛae doṇo dedeṛat miḷes uitiạuit. PH. quid ais?
tr⁷ PY. perii. PH. ṭemuḷenta'ṣ. PY. utinam ṣic sint qui mihi ṃale uoḷunt! 655
ia⁸ DO. aŭ ọbseçro, mea P̣ythiạs, quiḍ istuc ṇam monṣtri fuịt?
ia⁸ PH. inṣanis. qui istuc f̣acere euṇuchus potuiṭ? PY. ego ĭllum ṇesciọ
ia⁶ qui f̣ueriṭ. hoc quod f̣ecit ṛes ipṣa indiçat.

ia⁸ uirgo ipsa ḷacrumat ṇeque quom ṛogites quid siṭ audet ḍiceṛe.
iḷḷe autem ḅonŭs uir ṇusquam appareṭ. etiam hoc ṃisera ṣuspiçor, 660
aliquid doṃo abeunṭem abstuḷisse. PH. ṇequeo ṃiraṛi saṭis
quŏ ịlle aḅire igṇauos possit ḷongiụs, nisi ṣi doṃum
forṭe ad nos ṛediit. PY. ụise aṃabo ṇum sit. PH. ịam faẋo scieṣ. —
DO. periị, obseçro! tam inf̣andum f̣acinus, ṃea tu, ṇe audiụi quiḍem.
PY. at pol ego aṃatoṛes auḍieram ṃulieṛum esse ĕ͡os ṃaxuṃos, 665
sed ṇil poṭesse. ụerum ṃiserae ṇon in ṃentem ụeneṛat.
nam iḷḷum aliquo çoncluṣissem ṇeque ĭlli çommiṣissem ụirgiṇem.

IV.iv: PHAEDRIA DORVS PYTHIAS DORIAS

ia⁶ PH. eẋi foṛas, sceḷeste. aṭ etiam ṛestiṭas,
fugiṭiue? prodi, ṃale conçiliaṭe. DOR(VS) obseçro. PH. oh

ilḷud uiḍe, os ut ṣibi diṣtorsit çarnuf̣ex! 670
quid hŭc ṭibi reḍitiost? quid ueṣtis muṭatiọ?
quid ṇarras? paullum ṣi cesṣassem, P̣ythiạs,
doṃi noṇ offenḍissem; ita ịam ornaṛat fugam.
PY. habĕṇ hominem, aṃabo? PH. quidni habeạm? PY. o
facṭum beṇe.
DO(RIAS) isṭuc pol ụero ḅene. PY. ubist? PH. ṛogitas? ṇon
uiḍes? 675
PY. uideạm? obseçro, quem? PH. hunc ṣciliçet. PY. quis hiç
est hoṃo?
PH. qui ad ụos deḍuctuṣ hodieṣt. PY. hunc ocuḷis suịs
nosṭrarum ṇumquam quisquam ụidit, P̣haedrịa.
PH. non ụidiṭ? PY. an tu hunc çrediḍisti esṣe, obseçro,
ad ṇos deḍuctum? PH. ṇamque aliụm habui ṇemiṇem. PY.
au 680
ne çompaṛanduṣ hĭcquidem aḍ illumsṭ. ille eṛat
hoṇesta f̣acie et ḷibeṛali. PH. ita ụisuṣ est
duḍum, quia ụaria ụeste exọrnaṭus fuịt.
nunc ṭibi uiḍetur f̣oedus, quia ĭllam ṇon haḅet.
PY. taçe, obseçro. quasi ụero paullum inṭersiẹt! 685
ad ṇos deḍuctuṣ hodieṣt adulesçentuḷus,
quem ṭu uiḍere ụero ụelles, P̣haedrịa.
hiç est uiẹtus ụetŭs ueṭernoṣus seṇex
coḷore ṃusteḷino. PH. hem quae haec est f̣abuḷa?
e͡o ṛediges ṃe ut quiḍ egeṛim egomet ṇesciạm? 690
eho ṭu, emiṇ ego te? DOR. eṃisti. PY. ịubĕ mi ḍenuọ
respondeạt. PH. rogă. PY. ụenisṭi hodie ad ṇos? negat.
at ĭlḷe alter ụeniṭ annos ṇatus ṣedeçim,
quem ṣecum adḍuxit P̣armeṇo. PH. agedum hoc ṃi expeḍi
priṃum: istam quăm habeṣ unde haḅes uesṭem? taçes? 695
monṣtrum hominis, ṇon dicṭuru's? DOR. ụenit Çhaereạ.
PH. fraṭerne? DOR. ita. PH. quandŏ? DOR. ḥodie. PH.
quam duḍum? DOR. moḍo.
PH. quiçum? DOR. cum P̣armeṇone. PH. ṇorasṇe e͡um
priụs?
DOR. non; ṇec quiṣ esseṭ umquam auḍieram ḍiciẹr.

PH. unḍe igitur f̣ratrem ṃe͡um esse ṣcibas? DOR. P̣armeṇo
diçebaṭ e͡um essĕ. ịs deḍit mi hanç. PH. occiḍi. 701
DOR. me͡am ipṣe induịt. posṭ una amḅo abieṛunt foṛas.

tr^7 PY. ịam satĭs çredis ṣobriạm esse ṃe et nil ṃentiṭum tiḅi?
ịam satĭs çertumst ụirgiṇem uitiạtam esṣe? PH. age nunc, ḅeluạ,
çrediṣ huic quod ḍicat? PY. quid ĭsti çredam? ṛes ipṣa indiçat. 705
PH. çonceḍe istuc paullụlum. audiṇ? etiamṇunc paulḷum. saṭ est.
ḍic dum hoc ṛursum: Çhaereạ tu͡am ụestem ḍetraxịt tiḅi?
DOR. f̣actum. PH. et eạmst inḍutus? DOR. f̣actum. PH. et pro te huc ḍeducṭust? DOR. iṭa.
PH. Ịuppiṭer magṇe, o scelẹstum atque audaçem hominem! PY. ụae miḥi!
ẹtiamṇunc non çrediṣ indigṇis noṣ irriṣas moḍis? 710
PH. ṃirum ṇi tu çredas quod ĭste ḍicat. quid agam ṇesciọ.
ḥeus, negato ṛursum. possumṇe ego hodiẹ ex te exṣculpeṛe
ụerum? ụidisṭine f̣ratrem Çhaereạm? DOR. non. PH. ṇon poṭest
ṣine malọ faṭeri, ụideo. ṣequere hac. ṃodo ait, ṃodo negat.
ọra ṃe. DOR. obseçro te ụero, P̣haedriạ. PH. i intro ṇunciạm. 715
DOR. ọieị. PH. alio pacto hoṇeste quo modo hĭnç abeam ṇesciọ.
ạctumst, ṣĭquidem ṭu me hiç etiam, ṇebulo, ḷudifiçabeṛe. —
PY. P̣armeṇonis ṭam sciọ esse hanc ṭechinam quam me ụiueṛe.
DO. ṣic esṭ. PY. inueniạm poḷ hodie parem ubi ṛeferam gratiạm.
ṣed nunc quid faciụndum çenses, Ḍoriạs? DO. de isṭac rogas 720
ụirgiṇe? PY. ita, utrum praediçemne an ṭaceam? DO. ṭu pol, ṣi sapis,
quod scis ṇescis ṇeque de euṇucho ṇeque de ụitio ụirgiṇis.

ḥac re et ṭe omni ṭurba eụolueṣ et ĭlli gratum ḟeceṛis.
ịd modo ḍic, aḅisse Ḍorum. PY. ita ḟaciam. DO. ṣed uideọn Chreṃem?
Ṭhais ịam aderit. PY. quid ita? DO. quia, quom inḍe abeo, ịam tum occ̣epeṛat 725
ṭurba inṭer eos. PY. ṭu auḟeṛ aurum hoc̣. ego sciḅo ex hoc quid sieṭ. —

IV.v: CHREMES PYTHIAS

ia[8] CH. atṭat daṭa hercle ụerba ṃihi sunt; ụicit ụinum quod biḅi,
at ḍum accuḅabam quam uiḍebar ṃi esse pulchre ṣobriụs!
postquam surṛexi ṇeque pes ṇeque mens ṣatĭs suọm officiụm facịt.
PY. Chreṃes. CH. quiṣ est? ehĕm P̣ythiạs. uah quanto ṇunc forṃosiọr 730
uiḍere ṃihi quam ḍudum! PY. c̣erte ṭŭquidem pol mulṭo hilariọr.
CH. uerḅum hercle hoc ụerum eṛit 'sine C̣erere et Ḷiberọ friget Veṇus.'
sed Ṭhais ṃultoṇ ante ụeniṭ? PY. anne abiịt iam a ṃiliṭe?
CH. iamḍudum, aeṭatem. ḷites ḟactae ṣunt inṭer eos maxuṃae.
PY. nil ḍixit ṭu ut sequeṛere ṣese? CH. ṇil, niṣi abiens ṃi innuịt. 735
PY. eho ṇonne id ṣat eraṭ? CH. at nesc̣ibam id ḍiceṛe illam, ṇisi quiạ
corṛexit ṃiles quod ĭntelḷexi ṃinŭs; nam ṃe extruṣit foṛas.
ia[6] sed ĕcc̣am ipsam. ṃiroṛ ubi ego huic̣ anteụorteṛim.

IV.vi: THAIS CHREMES PYTHIAS

tr[8] TH. c̣redo equiḍem illum ịam adfuṭurum esṣe ut ĭllam a ṃe eripiạt. sine ụeniat.
ạtqui ṣi illam ḍigito atṭigeriṭ uno, oculị ilic̣o effodiẹntur. 740

ụsque adeọ ego ĭllius ̣ferre possum iṇeptiạm et magṇifica
ụerba,
ụerba ḍum sint. ụerum enĭm ṣi ad rem çonfeṛentur ụapuḷabit.
CH. Ṭhaiṣ, ego iamḍudum hiç adsum. TH. o ṃi Chreṃes, te
ipṣum exspecṭabam.
ṣcin tu ṭurbam hanc propter ṭe esse ̣factam? eṭ adeo ad ṭe
attiṇere hanc
ọmnem ṛem? CH. ad me? qui, quaeṣo, istuc? TH. quia, dum
ṭibi soṛorem ṣtudeo 745
ṛeddeṛe ac reṣtitueṛe, haec atque huius moḍi sum ṃulta
passa.

tr[4] CH. ụbi east? TH. ḍomi apud ṃe. CH. hem. TH. quiḍ
est?
tr[8] ẹducṭa ita uti ṭeque illạque ḍignumst. CH. quid aiṣ? TH. id
quod ṛes est
tr[7] ḥanc tibi ḍono ḍo neque ṛepeto pro illa quicquam abs ṭe
preṭi.
ia[8] CH. et haḅetuṛ et refeṛetur, Ṭhaiṣ, ita uti ṃerita's gratiạ. 750
tr[7] TH. ạt enĭm çauĕ ne priŭs quam hanç a me açcipiaṣ
amitṭas, Chreṃe.
tr[7] ṇam haec eạst quam ṃileṣ a me ụi nunç erepṭum ueṇit.
ia[7] abĭ ṭu, cisṭellam, P̣ythiạs, doṃo ecfer çum monuṃentis.
ia[7] CH. uidĕn ṭu illum, Ṭhaiṣ ... PY. ubi siṭast? TH. in
ṛisco. odiọsa çessas. —

tr[7] CH. ... ṃiliṭem seçum ad te quantas çopiạs adḍuceṛe? 755
ạttat. TH. ṇum forṃiduḷosuṣ obseçro's, mĭ hoṃo? CH. apage
ṣis.
ẹgŏn forṃiduḷosus? ṇemosṭ hominum qui uiụat miṇus.
TH. ạtqui ita opust. CH. ah ṃetuo, qualem ṭu me esṣe
hominem eẋistuṃes.
TH. ịmmo hoc çogiṭato. quicum ṛes tiḅist peregrinuṣ est,
ṃinŭs poṭens quam ṭu, minŭs ṇotus, ṃinus aṃicoṛum hic
haḅens. 760
CH. ṣcio ĭstuc. ṣed tu quod caụere possis ṣtultum adṃitteṛest.

malo ego nos prospicere quam hunc ulcisci accepta iniuria.
tŭ abi atque obsera ostium intus, dŭm ego hinc transcurro ad forum.
uolo ego adesse hic aduocatos nobis in turba hac. TH. mane.
CH. melius est. TH. omitte. CH. iam adero. TH. nil opus est istis, Chreme. 765
hoc modo dic, sororem illam tuam esse et te paruam uirginem
amisisse, nunc cognosse. signa ostende. PY. adsunt. TH. cape.
si uim faciet, in ius ducito hominem. intellextin? CH. probe.
TH. fac animo haec praesenti dicas. CH. faciam. TH. attolle pallium.
perii, huic ipsist opŭs patrono quem defensorem paro. 770

IV.vii: THRASO GNATHO SANGA THAIS CHREMES

ia^8 THR. hancin ego ut contumeliam tam insignem in me accipiam, Gnatho?
mori me satiust. Simalio, Donax, Syrisce, sequimini.
primum aedis expugnabo. GN. recte. THR. uirginem eripiam. GN. probe.
THR. male mulcabo ipsam. GN. pulchre. THR. in medium huc agmen cum uecti, Donax;
tu, Simalio, in sinistrum cornum; tu, Syrisce, in dexterum. 775
cedo alios. ubi centuriost Sanga et manipulus furum? SA. eccum adest.
THR. quid, ĭgnaue? peniculon pugnare, qui istum huc portes, cogitas?
SA. egon? imperatoris uirtutem noueram et uim militum:
sine sanguine hoc non posse fieri. qui abstergerem uolnera?
THR. ubi alii? GN. qui malum 'alii'? solus Sannio seruat domi. 780
THR. tu hosce instrue. ego hĭc erŏ post principia: inde omnibus signum dabo.

GN. ilḷuc est ṣapere: uṭ hosce inṣtruxiṭ, ipse ṣibi caụit loço.
THR. iḍem hoc iam P̣yrrhus f̣actiṭauit. CH. ụidĕn tu, Ṭhais, quam hic rem agit?
nimirum çonsiliụm illud ṛectumst ḍe occluḍendiṣ aediḅus.
TH. saṇe, quod ṭibi nunc ụir uideạtuṛ esse hic, ṇebulo ṃagnuṣ est. 785
ne ṃetuas. THR. quid uiḍetur? GN. f̣undam ṭibi nunc ṇimĭs uelḷem daṛi,
ut ṭu illos procul hinç ex occulto çaedeṛes: faceṛent fugam.

tr[7] THR. ṣed ĕccam Ṭhaiḍem ipsam ụideo. GN. quam moẋ irruiṃus? THR. maṇe.
ọmniậ priuṣ expeṛiri quam armis ṣapienṭem deçet.
qui sciṣ an quae ịubeam ṣine ui f̣aciat? GN. ḍi uosṭram fiḍem! 790
quantist ṣapere! ṇumquam acçedo quin abs ṭe abeam ḍoctiọr.
THR. Ṭhais, primum hoc ṃihi reṣponde: quom tibi ḍo istam ụirgiṇem,
ḍixtiṇ hos dieṣ mihi ṣoli ḍare te? TH. quid tum posteạ?
THR. ṛogitas, quae mi anṭe oculos çoram aṃatoṛem adduxṭi tuọm?
TH. quid cum ilḷoc agas? THR. et çŭm eo çlam te ṣubduxṭi miḥi? 795
TH. ḷubuit. THR. P̣amphiḷam ergo huc ṛedde, ṇisi ui ṃauiṣ eripi.
CH. ṭibi ĭllam ṛeddaṭ aut tu e͡am ṭangaṣ, omniụm ...? GN. ah quid agis? taçe.
THR. quid tu ṭibi uiṣ? ego non ṭangam ṃe͡am? CH. tuạm autem, f̣urcif̣er?
GN. çauĕ sis; ṇescis quoi maleḍicas ṇunc uiṛo. CH. non ṭu hinc aḅis?
ṣcin tu ut ṭibi res ṣe habeat? ṣi quicquam hodie ṭurbae çoepeṛis, 800
f̣aciam uṭ hui͡us loçi dị͡eique ṃe͡ique ṣemper ṃemineṛis.
GN. ṃiseret ṭu͡i me qui hunc tanṭum hominem f̣aciaṣ inimiçum tiḅi.

CH. ḍiminuạm ego caput tuụm hodie, ṇisi abiṣ. GN. a͡in
ueṛo, caṇis?
ṣicin agis? THR. quis ṭŭ homo's? quid tibi ụis? quid c̣um illa
re͡i tiḅist?
CH. ṣcibis: principiọ e͡am esse ḍico ḷibeṛam. THR. hem. CH.
ciụem Attic̣um. THR. hui. 805
CH. ṃe͡am soṛorem. THR. os ḍurum. CH. ṃiles, ṇunc
adeọ edic̣o tiḅi
ṇe uim ḟaciaṣ ullam iṇ illam. Ṭhaiṣ, ego eo ad Ṣophroṇam
ṇutric̣em, ut eam adḍucam et ṣigna osṭendam haec. THR.
ṭun me prohibeạs
ṃe͡am ne ṭangam? CH. prohibeḅo inquam. GN. auḍin tu?
ḟurti ṣe alligat:
CH. ṣat hŏc tiḅist? — THR. iḍem hoc tu, Ṭhais? TH. quaere
qui reṣpondeạt. — 810
THR. quid nunc̣ agimus? GN. quin redeạmus? ịam haec tiḅi
aderit ṣupplic̣ans
ụltro. THR. c̣rediṇ? GN. immo c̣erte. ṇoui ingenium
ṃulieṛum:
ṇolunṭ ubi ueḷis, ubi ṇolis c̣upiunṭ ultro. THR. ḅene puṭas.
GN. ịam diṃitto eẋerciṭum? THR. ubi uis. GN. Ṣanga, iṭa ut
forṭis dec̣et
ṃiliṭes, doṃi foc̣ique ḟac uic̣issim ut ṃemineṛis. 815
SA. ịamduḍum animuṣ est in patinis. GN. ḟrugi's. THR. ụos
me hac ṣequimiṇi. —

ACTVS V

V.i: THAIS PYTHIAS

*ia*6 TH. pergin, sceḷeste, ṃecum perpleẋe loqui?
'sciŏ, ṇesciọ, abiiṭ, audiụi, ego noṇ adfuị.'
non ṭu istuc ṃihi dicṭura aperte's quidquiḍ est?
uirgo conṣcissa ụeste ḷacrumanṣ obtic̣et; 820

euṇuchuṣ abiit. quam ob rem? quid facṭumst? tac̣es?
PY. quid ṭibi ego ḍicam ṃisera? iḷlum eunuc̣hum neg̣ant
fuịsse. TH. quis fuiṭ igituṛ? PY. iste C̣haereạ.
TH. qui C̣haereạ? PY. iste ep̣hebus f̣rater P̣haedriạe.
TH. quid aịs, ueṇefic̣a? PY. atqui c̣erte c̣omperị. 825
TH. quid iṣ obsec̣ro ad nos? quam ob rem adḍuctust? PY. ṇesciọ;
nisi aṃasse c̣redo P̣amphiḷam. TH. hem miseṛa occiḍi
inf̣elix, ṣĭquidem ṭu istaec ụera praedic̣as.
num id ḷacrumat ụirgo? PY. iḍ opinor. TH. quid ais, ṣacrileg̣a?
isṭucine inṭermiṇata ṣum hinc abiẹns tiḅi? 830
PY. quid f̣acerem? iṭa ut tu ịusti, ṣoli c̣rediṭast.
TH. sceḷesta, oụem lupo comṃisti. ḍispuḍet
sic ṃihi daṭa esse ụerba. quid ĭlluc̣ hominiṣ est?
PY. era ṃea, tac̣e tac̣e obsec̣ro. salụae suṃus:
haḅemuṣ hominem ipṣum. TH. ubi is esṭ? PY. ĕm ăd siṇisteṛam. 835
uidĕn? TH. ụideo. PY. c̣omprenḍi iuḅe, quanṭum poṭest.
TH. quid ĭḷlo faciẹmus, ṣtulta? PY. quid faciạs, rogas?
uide aṃabo, ṣi non, quom aspiciạs, oṣ impuḍens
uiḍetur. ṇon est? ṭum quae e͡ius c̣onfiḍentiạst!

V.ii: CHAEREA THAIS PYTHIAS

*ia*⁶ CH. apuḍ Antiphonem uṭerque, ṃateṛ et paṭer, 840
quasi ḍediṭa opera ḍomi eranṭ, ut nuḷlo moḍo
inṭro ire possem quin uiḍerent ṃe. inteṛim
dum anṭe ostiụm sto, ṇotus ṃihi quiḍam obuiạm
ueṇit. ubi ụidi, ego ṃe in peḍes quanṭum queọ
iṇ angiportum quoddam ḍeserṭum, inde iṭem 845
iṇ aliuḍ, inde iṇ aliud: ita miṣerruṃus
fuị fugiṭando ṇe quis ṃe cogṇosceṛet.
seḍ estne haec Ṭhais quam uideọ? ipsasṭ. haereọ
quid f̣aciam. quid meạ autem? quid faciẹt miḥi?

TH. adeamus. bone uir Dore, salue. dic mihi, 850
aufugistin? CH. era, factum. TH. satin id tibi placet?
CH. non. TH. credin te impune habiturum? CH. unam hanc noxiam
amitte. si aliam admisero umquam, occidito.
TH. num meam saeuitiam ueritus es? CH. non. TH. quid igitur?
CH. hanc metui ne me criminaretur tibi. 855
TH. quid feceras? CH. paullum quiddam. PY. eho 'paullum', impudens?
an paullum hoc esse tibi uidetur, uirginem
uitiare ciuem? CH. conseruam esse credidi.
PY. conseruam! uix me contineo quin inuolem in
capillum, monstrum. etiam ultro derisum aduenit. 860
TH. abin hinc, insana? PY. quid ita? uero debeam,
credo, isti quicquam furcifero si id fecerim,
praesertim quom se seruom fateatur tuom.
TH. missa haec faciamus. non te dignum, Chaerea,
fecisti. nam si ego digna hac contumelia 865
sum maxume, at tu indignus qui faceres tamen.
neque edepol quid nunc consili capiam scio
de uirgine istac. ita conturbasti mihi
rationes omnis ut eam non possim suis
ita ut aequom fuerat atque ut studui tradere, 870
ut solidum parerem hoc mi beneficium, Chaerea.
CH. at nunc dehinc spero aeternam inter nos gratiam
fore, Thais. saepe ex huius modi re quapiam et
malo principio magna familiaritas
conflatast. quid si hoc quispiam uoluit deus? 875
TH. equidem pol in eam partem accipioque et uolo.
CH. immo ita quaeso. unum hoc scito, contumeliae
me non fecisse causa sed amoris. TH scio,
et pol propterea magis nunc ignosco tibi.
non adeo inhumano ingenio sum, Chaerea, 880
neque ita imperita ut quid amor ualeat nesciam.

CH. te quoque iam, Ṭhaiṣ, ita me ḍi bene aṃent, aṃo.
PY. tum pol tibi aḅ istoç, era, caụendum inṭellego.
CH. noṇ ausim. PY. ṇil tibi quicquam çredo. TH. ḍesiṇas.
CH. nunç ego te iṇ hac re ṃi oro uṭ adiuṭrix sieṣ, 885
ego ṃe tuạe comṃendo et çommitṭo fiḍe,
te ṃihi paṭronam çapio, Ṭhais, ṭe obseçro:
eṃoriar ṣi noṇ hanc ux̣orem ḍuxeṛo.
TH. tamĕn ṣi paṭer . . . CH. quiḍ? ah uoḷet, cerṭo sciọ,
ciụis moḍo haec sit. TH. paulluḷum oppeṛirieṛ 890
si ụis, iam frateṛ ipse hiç aderit ụirgiṇis.
nuṭricem acçersiṭum iĭt quae iḷlam aluit paruoḷam.
in çognosçendo ṭute ipṣe aderis, Çhaereạ.
CH. ego ụero ṃaneo. TH. ụin inṭerea, ḍum ueṇit,
doṃi opperiạmur potius quam hic anṭe ostiụm? 895
CH. imṃo perçupio. PY. quam tu ṛem actuṛa obseçro es?
TH. nam quid ita? PY. ṛogitaṣ? hunc tu iṇ aedis çogiṭas
reçipere posthac? TH. quor non? PY. çrede hoc ṃe͡ae fiḍe:
dabiṭ hic pugṇam aliquam ḍenuọ. TH. au taçe obseçro.
PY. paṛum perṣpexisṣe e͡ius uiḍere auḍaciạm. 900
CH. non ḟaciam, P̣ythiạs. PY. non çredo, Çhaereạ,
nisi ṣi comṃissum ṇon eṛit. CH. quin, P̣ythiạs,
tu ṃe serụato. PY. ṇeque pol ṣeruanḍum tiḅi
quicquam daṛe ausim ṇeque te ṣeruaṛe. apage ṭe.
TH. adĕsṭ optuṃe ipse ḟrater. CH. perii herçle! obseçro 905
abeạmuṣ intro, Ṭhais: ṇolo ṃe in uiạ
cum hac ụeste ụideat. TH. quam ob rem ṭandem? an quia puḍet?
CH. iḍ ipsum. PY. iḍ ipsum? ụirgo ụero! TH. i prae, sequor.
tu isṭic maṇe ut Chreṃem intro ḍucas, P̣ythiạs. —

V.iii: PYTHIAS CHREMES SOPHRONA

ia[6] PY. quid, quid ueṇire in ṃentem ṇunc posṣit miḥi, 910
quidṇam qui ṛeferam ṣacrilego illi gratiạm
qui hunc ṣuppoṣiuit ṇobis? CH. ṃouĕ ueṛo ociụs

te, ṇutrix. SO. ṃoueo. CH. ụideo, ṣed nil promoụes.
PY. iamṇe ostenḍisti ṣigna ṇutriçi? CH. omniạ.
PY. aṃabo, quid ait? çognosçitne? CH. ac ṃemoriṭer. 915
PY. proḅe edepol ṇarras; ṇam illi f̣aueo ụirgiṇi.
iṭe intro. ịamduḍum era uoṣ exspecṭat doṃi. —
uiṛum boṇum eccum P̣armeṇonem inçedeṛe
uideọ. uide uṭ otiọsuṣ it, si ḍis plaçet!
speṛo me haḅere qui hunc meọ excruciẹm moḍo. 920
iḅo intro ḍe cogṇitioṇe ut cerṭum sciạm;
posṭ exiḅo atque hunc perterṛebo ṣacrilegum. —

V.iv: PARMENO PYTHIAS

ia^6 PA. reụiso quidnam Çhaereạ hic reṛum geṛat.
quod ṣi astu ṛem tracṭauit, ḍi uosṭram fiḍem,
quanṭam et quam ụeram ḷaudem çapiet P̣armeṇo! 925
nam ut oṃittam quod ei aṃorem ḍiffiçilluṃum et
caṛissuṃum, a mereṭrice aụara ụirgiṇem
quam aṃabaṭ, e͡am conf̣eci ṣine moḷestiạ
sine ṣumptu et ṣine dispendiọ: tum hoç alteṛum
(id ụerost quod ego ṃi puṭo palṃariụm), 930
me ṛeppeṛisse quo moḍo adulesçentuḷus
mereṭricum ingenia et ṃores posset ṇosceṛe
maṭure, ut quom cogṇorit perpetuọ odeṛit.
quae ḍum foṛis sunt ṇil uiḍetur ṃundiụs
nec ṃagĭs compositum quicquam ṇec magiṣ elegans, 935
quae çŭm amaṭore quom ceṇant ligurriụnt.
haṛum uiḍere illụuiem ṣordeṣ inopiạm,
quam inhoṇestae ṣolae ṣint doṃi atque auiḍae ciḅi,
quo pacto ex ịure hesṭerno panem aṭrum uoṛent,
nosṣe omniạ haec saḷus esṭ adulesçentuḷis. 940
PY. ego pol te pro istis ḍictiṣ et facṭis, sceḷus,
ulçiscaṛ, ut ne impune in ṇos illụseṛis.

tr^7 pro deụm fidĕm, f̣acinus f̣oedum! ŏ ĭnf̣eliçem adulesçentuḷum!
ọ sceḷestum P̣armeṇonem qui istum huç adduxịt! PA. quiḍ est?

PY. miseret me. itaque ut ne uiderem misera huc effugi foras 945
quae futura exempla dicunt in ĭllum indigna. PA. o Iuppiter,
quae illaec turbast? numnam ego perii? adibo. quid ĭstuc, Pythias?
quid ais? in quem exempla fient? PY. rogitas, audacissume?
perdidisti istum quem adduxti pro eunucho adulescentulum,
dum studes dare uerba nobis. PA. quid ita? aut quid factumst? cedo. 950
PY. dicam. uirginem istam, Thaidi hodie quae dono datast,
scis eam hinc ciuem esse? et fratrem eius esse apprime nobilem?
PA. nescio. PY. atqui sic inuentast. eam istic uitiauit miser.
ille ubi id resciuit factum frater uiolentissimus . . .
PA. quidnam fecit? PY. colligauit primum eum miseris modis . . . 955
PA. colligauit? PY. atque equidem orante ut ne id faceret Thaide.
PA. quid ais? PY. nunc minatur porro sese id quod moechis solet,
quod ego numquam uidi fieri neque uelim. PA. qua audacia
tantum facinus audet? PY. quid ita 'tantum'? PA. an non tibi hŏc maxumumst?
quis homo pro moecho umquam uidit in domo meretricia 960
prendi quemquam? PY. nescio. PA. at ne hoc nesciatis, Pythias,
dico edico uobis nostrum esse illum erilem filium. PY. hem
obsecro, an is est? PA. ne quam in illum Thais uim fieri sinat.
atque adeo autem quor non egomet intro eo? PY. uidĕ, Parmeno,
quid agas, ne neque illi prosis et tu pereas. nam hoc putant 965
quidquid factumst ex te esse ortum. PA. quid igitur faciam miser?
quidue incipiam? ecce autem uideo rure redeuntem senem.

dicam huic an non dicam? dicam hercle, etsi mihi magnum
malum
sciŏ paratum. sed necessest, huic ut subueniat. PY. sapis. 969
ego abeo intro. tu isti narra omne ordine ut factum siet. —

V.v: SENEX PARMENO

*ia*6 SE. ex meo propinquo rure hoc capio commodi:
neque agri neque urbis odium me umquam percipit.
ubi satias coepit fieri commuto locum.
sed ĕstne ille noster Parmeno? et certe ipsus est.
quem praestolare, Parmeno, hic ante ostium? 975
PA. quis homost? ehĕm saluom te aduenire, ere, gaudeo.
SE. quem praestolare? PA. perii, lingua haeret metu. SE.
hem.
quid est? quid trepidas? satine salue? dic mihi.
PA. ere, primum te arbitrari id quod res est uelim.
quĭdquid huius factumst, culpa non factumst mea. 980
SE. quid? PA. recte sane interrogasti: oportuit
rem praenarrasse me. emit quendam Phaedria
eunuchum quem dono huic daret. SE. quoi? PA. Thaidi.
SE. emit? perii hercle. quanti? PA. uiginti minis. 984
SE. actumst. PA. tum quandam fidicinam amat hic Chaerea.
SE. hem quid? amat? an scit iam ille quid meretrix siet?
an in astu uenit? aliud ex alio malum!
PA. ere, ne me spectes. me impulsore haec non facit.
SE. omitte de te dicere. ego te, furcifer,
si uiuo . . . ! sed ĭstuc quidquid est primum expedi. 990
PA. is pro illo eunucho ad Thaidem hanc deductus est.
SE. pro eunuchon? PA. sic est. hunc pro moecho postea
comprendere intus et constrinxere. SE. occidi.
PA. audaciam meretricum specta. SE. num quid est
aliud mali damniue quod non dixeris 995
relicuom? PA. tantumst. SE. cesso huc intro rumpere? —
PA. non dubiumst quin mi magnum ex hac re sit malum;
nisi, quia necessus fuit hoc facere, id gaudeo

propter me hisce aliquid esse euenturum mali.
nam iamdiu aliquam causam quaerebat senex 1000
quam ob rem insigne aliquid faceret eis; nunc repperit.

V.vi: PYTHIAS PARMENO

ia[7] PY. numquam edepol quicquam iamdiu quod magĭs uellem euenire
mi euenit quam quod modo senex intro ad nos uenit errans.
mihi solae ridiculo fuit quae quid timeret scibam.
PA. quid hŏc autemst? PY. nunc id prodeo ut conueniam Parmenonem. 1005
sed ubi obsecro est? PA. me quaerit haec. PY. atque eccum uideo. adibo.
PA. quid est, inepta? quid tibi uis? quid rides? pergin? PY. perii,
defessa iam sum misera te ridendo. PA. quid ita? PY. rogitas?
numquam pol hominem stultiorem uidi nec uidebo. ah
non possum satĭs narrare quos ludos praebueris intus. 1010
at etiam primo callidum et disertum credidi hominem.
quid? ilicone credere ea quae dixi oportuit te?
an paenitebat flagiti te auctore quod fecisset
adulescens, ni miserum insupêr etiam patri indicares?
nam quid ĭlli credis animi tum fuisse, ubi uestem uidit 1015
illam esse eum indutum pater? quid ĕst? iam scis te perisse?
PA. hem quid dixisti, pessuma? an mentita's? etiam rides?
ităn lepidum tibi uisumst, scelus, nos irridere? PY. nimium.
PA. sĭquidem istuc impune habueris ... PY. uerum? PA. reddam hercle. PY. credo.
sed in diem istuc, Parmeno, est fortasse quod minare. 1020
tu iam pendebis qui stultum adulescentulum nobilitas
flagitiis et eundem indicas. uterque in te exempla edent.
PA. nullus sum. PY. hic pro illo munerê tibi honos est habitus. abeo. —
PA. egomet meo indicio miser quasi sorex hodie perii.

V.vii: GNATHO THRASO (PARMENO)

tr[7] GN. quid nunc? qua spe aut quo consilio huc imus? quid coeptas, Thraso? 1025
TH. egone? ut Thaidi me dedam et faciam quod iubeat. GN. quid est?
TH. qui minŭs quam Hercules seruiuit Omphalae? GN. exemplum placet.
utinam tibi commitigari uideam sandalio caput!
sed fores crepuerunt ab ea. TH. perii, quid hŏc autemst mali?
hunc ego numquam uideram etiam. quidnam hic properans prosilit? 1030

V.viii: CHAEREA PARMENO GNATHO THRASO

ia[8] CH. o populares, ecquis me uiuit hodie fortunatior?
nemo hercle quisquam. nam in me plane di potestatem suam
omnem ostendere, quoi tam subito tot congruerint commoda.
PA. quid hĭc laetus est? CH. o Parmeno mi, o mearum uolŭptatum omnium
inuentor inceptor perfector, scis me in quibŭs sim gaudiis? 1035
scis Pamphilam meam inuentam ciuem? PA. audiui. CH. scis sponsam mihi?
PA. bene, ita me dĭ ament, factum. GN. audin tu hic quid ait? CH. tum autem Phaedriae
meo fratri gaudeo esse amorem omnem in tranquillo. unast domus.
Thais patri se commendauit in clientelam et fidem; 1039
nobis dedit se. PA. fratris igitur Thais totast? CH. scilicet.
PA. iam hoc aliud est quod gaudeamus: miles pelletur foras.
CH. tu frater ubiubist fac quam primum haec audiat. PA. uisam domum. —

TH. num quid, Gnatho, tu dubitas quin ego nunc perpetuo perierim?
GN. sine dubio, opinor. CH. quid commemorem primum aut laudem maxume?
illumne qui mi dedit consilium ut facerem, an me qui id ausu' sim 1045
incipere, an fortunam collaudem quae gubernatrix fuit,
quae tot res tantas tam opportune in unum conclusit diem,
an mei patris festiuitatem et facilitatem? o Iuppiter,
serua, obsecro, haec bona nobis!

V.ix: PHAEDRIA CHAEREA THRASO GNATHO

PH. di uostram fidem, incredibilia
tr[7] Parmeno modo quae narrauit. sed ubist frater? CH. praesto adest. 1050
PH. gaudeo. CH. satis credo. nil est Thaide hac, frater, tua
dignius quod ametur. ita nostrae omnist fautrix familiae. PH. hui
mihi illam laudas? TH. perii, quanto minus speist, tanto magis amo.
obsecro, Gnatho, in te spes est. GN. quid uis faciam? TH. perfice hoc
precibus pretio ut haeream in parte aliqua tandem apud Thaidem. 1055
GN. difficilest. TH. si quid collubuit, noui te. hoc si effeceris,
quoduis donum praemium a me optato: id optatum auferes.
GN. itane? TH. sic erit. GN. si efficio hoc, postulo ut mihi tua domus
te praesente absente pateat, inuocato ut sit locus
semper. TH. do fidem futurum. GN. accingar. PH. quem ego hic audio? 1060
o Thraso. TH. saluete. PH. tu fortasse quae facta hic sient

ṇescis. TH. ṣciŏ. PH. quor ṭe ergo iṇ his ego c̣onspic̣or regiọniḅus?
TH. ụobis f̣retus. PH. ṣcin quam f̣retus? ṃileṣ, edic̣o tiḅi,
ṣi te in p̣latea offendeṛo hac posṭ umquam, q̣uod dic̣as miḥi
'ạlium q̣uaereḅam, iter hac̣ habui', p̣eriisṭi. G̣N. heia haud ṣic dec̣et. 1065
PH. ḍictumst. TH. ṇon cogṇosco ụostrum ṭam sup̣erbum ... PH. ṣic ag̣o.
GN. prius auḍite p̣aucis; q̣uod quom ḍixeṛo, si p̣lacueṛit,
f̣acitoṭe. CH. audiạmus. G̣N. ṭu conc̣ede p̣aullum isṭuc, Thraṣo.
principiọ ego uoṣ ambos c̣redeṛe hoc mihi ụehemenṭer ueḷim,
ṃe huius q̣uidquid f̣acio id f̣acere ṃaxuṃe cauṣa meạ; 1070
ụerum ṣĭ idem ụobis p̣rodest, ụos non f̣acere inṣcitiạst.
PH. q̣uid id est? GN. ṃiliṭem riụalem ego ṛecipiụndum c̣enseọ. PH. hem
ṛecipiụndum? GN. c̣ogiṭa modo. ṭu hercle c̣um illa, P̣haedriạ,
ụt luḅenter ụiuiṣ (etenim ḅene luḅenter ụictiṭas), 1074
q̣uod des p̣aullumsṭ et nec̣essest ṃultum acc̣ipere Ṭhaiḍem;
ụt tuo aṃori ṣuppediṭari p̣ossit ṣine sumpṭu tuọ ad
ọmniạ haec, magiṣ opporṭunus ṇec magiṣ ex uṣu tuọ
ṇemost. p̣rincipiọ et habet q̣uod deṭ et dat ṇemo ḷargiụs.
f̣atuoṣ est, inṣulsus, ṭardus, ṣtertit ṇocteṣ et dieṣ. 1079
ṇeque ĭstum ṃetuas ṇĕ amet ṃulier; f̣acile p̣ellaṣ ubi ueḷis.
PH. q̣uid agiṃus? GN. praeṭerea hoc̣ etiam, q̣uod ego ụel priṃum puṭo,
ạccipît homo ṇemo ṃelius p̣rorsus ṇeque proḷixiụs.
CH. ṃirum ṇi illoc̣ homine q̣uoquo p̣acto op̣ust. PH. idem eg̣o arbiṭror.
GN. ṛecte f̣acitiṣ. unum etiạm hoc uoṣ oro, ut ṃe in uosṭrum greg̣em
ṛecipiạtis; ṣatĭs diụ hoc iam ṣaxum ụorso. PH. ṛecipiṃus. 1085
CH. ạc luḅenteṛ. GN. at ego p̣ro istoc, P̣haedriạ et tu C̣haereạ,
ḥunc comeḍendum ụobis propiṇo et deṛidenḍum. CH. plac̣et.

PH. ḍignuṣ est. GN. Thraṣo, ubi uiṣ acceḍe. TH. obsec̣ro te,
q̣uid agiṃus?
GN. q̣uid? ĭsti ṭe ignoṛabant. p̣ostquam e͡is ṃoreṣ ostenḍi tuọs
ẹt colḷaudaụi sec̣undum f̣acta et ụirtuṭes tuạs, 1090
ịmpeṭraui. TH. ḅene fec̣isti; g̣ratiạm habeo ṃaxuṃam.
ṇumquam etiạm fuị usquam q̣uin me omṇes aṃarent
p̣luruṃum.
GN. ḍixiṇ ego in hoc̣ esse ụobiṣ Attic̣am eleg̣antiạm?
PH. ṇil praeṭer proṃissumsṭ. ite hac. ω. ụos uaḷete et
p̣laudiṭe.

COMMENTARY

Didascalia

On the Production Notices (*didascaliae*) of Terence's plays see Intro. sect. 1

acta: sc. *acta est haec fabula.* **ludis Megalensibus:** so the Calliopian MSS (Σ); the Bembinus (A) preserves an alternative tradition that *Eun.* was performed at the Ludi Romani. On the festivals see Intro. sect. 2 **aedilibus curulibus:** the curule aedileship was a relatively junior office of the Roman state but an important rung on the political ladder. The aediles were responsible for most of the public games (Intro. sect. 2), and it is generally supposed that they would aim to gain political support for the future by lavish expenditure on them (for a sceptical view on this see Gruen 188–93). Not much is known of L. Postumius Albinus (who became consul in 154 BC) and L. Cornelius Merula, who are named here by Σ. A gives two different names, M. Iunius and L. Iulius, which may relate to a revival performance, though the date of their aedileship is quite uncertain (Broughton I 466).

egere: not merely 'acted' but 'produced'. On Ambivius Turpio see Intro. sect. 2. Atilius of Praeneste (a small town some twenty miles east of Rome) is named as co-producer of four of T.'s plays; he should probably be regarded as the second actor of Ambivius' troupe, rather than as the producer of later revivals. Donatus (*praef.* 1.6) names a different co-producer for *Eun.*, L. Minucius Prothymus, who is named also by Σ as the co-producer of *Ad.*

modos fecit 'composed the music' and also presumably played it. The main function of the music in T. was to accompany the recitative parts of the play (Intro. sect. 5). **Flaccus Claudi:** i.e. slave of Claudius. According to the Production Notices Terence used the same composer for all six plays. **tibiis duabus dextris:** Greek and Roman pipes (Lat. *tibia*, Gk *aulos*) were normally played in pairs, one fingered by each hand. According to the *didascaliae* T.'s plays were variously accompanied by 'equal', 'unequal', and 'two right-hand pipes', with *Hau.* apparently changing from 'unequal' to 'two right-hand' in the middle; Don. adds equal left-hand

pipes as an alternative possibility for *An.* (*praef.* 1.6). It seems probable that the second pipe was used to extend the range of the first or to complement its scale; the two may both have shared the tune or, at times, one may have provided a drone accompaniment. The right-hand pipe seems to have been a straight cylinder, whereas the left-hand one was curved at the end with a bell-shaped opening, as in the combination known as Phrygian pipes; the left-hand one was longer and thus lower in pitch. The choice of pipes must have reflected the mood of the play, though interpretation is difficult; Don. states that *Eun.* was accompanied by right-hand and left-hand pipes *ob iocularia multa permixta grauitati* (*praef.* 1.6) and claims that right-hand pipes created a serious tone and left-hand ones a more humorous one (*Com.* 8.11). See *OCD*[3] s.v. music 3.2(a), Péché 72–5, Bélis, West 81–107, Wille 169–75.

Graeca Menandru: i.e. *Graeca fabula Menandru est.* The *u* represents the *ou* of the Greek gen. sing. Four of T.'s six plays are based on originals by Menander (*An.*, *Hau.*, *Eun.*, *Ad.*); the other two (*Ph.*, *Hec.*) derive from plays by Apollodorus of Carystus, one of the lesser-known writers of Greek New Comedy, who is generally supposed to have been a pupil of Men.'s.

facta II: i.e. this was T.'s second play. Don. however regards *Eun.* as T.'s third play (*praef.* 1.10); and modern scholars, on the basis of the consular dates given in the Production Notices, make it his fourth, following *An.* (166 BC), *Hec.* (first performed 165), and *Hau.* (163). To account for *facta II* some have supposed a first performance of *Eun.* between *An.* and the first performance of *Hec.*, but there is no other trace of this; others have suggested that the reference is to the order of composition, but it is unclear how this order would have been recorded. **M. Valerio C. Fannio cos:** i.e. in 161 BC (Broughton I 443). Σ adds to the confusion by naming a third consul, namely Mummius, who held the consulship in 146, which may point to a revival in the latter year (Broughton I 465).

C. Sulpici Apollinaris Periocha

Twelve-line synopses of T.'s plays are transmitted in the MSS, written (in iambic senarii) by Gaius Sulpicius Apollinaris in the second century AD.

Personae

The MSS of T. do not have the lists of characters which the MSS of Greek drama prefix to their plays, though the illustrated MSS of the ninth to eleventh centuries do offer a series of masks, framed in a 'shrine' (Lat. *aedicula*), which roughly correspond to the characters. The character lists in modern editions are compiled from the scene headings in the MSS (Intro. sect. 6).

There are fourteen speaking parts in *Eun.*, the largest number in any surviving Roman comedy. The play would need at least six actors to perform, doubling roles as appropriate; it is some indication of the extent to which T. has reshaped his Greek model that we cannot easily reconstruct a three-actor Greek original (Intro. sect. 3.). Don. (*praef.* 1.4) regards Parmeno as the leading role, Chaerea as the second, and Phaedria as the third, though in fact it is Pythias, who appears in eleven scenes, who has the second-longest part.

Greek New Comedy has a number of recurring names for each of the main character types, which may have been attached to particular masks and have set up expectations of particular character traits, though this view has been challenged (Brown (1987); cf. *CHCL* II 103–5, Sandbach (1977) 63–5, Arnott (1975) 24). The Roman comic dramatists tend to change the names from those of their Greek originals; Plautus has some outlandish comic inventions of his own, whereas T. prefers to stay within the Greek conventions. We happen to know the names of three of the characters of Men.'s *Eun.* (schol. on Pers. 5.161–75), and T. has changed them all, the slave from Daos to Parmeno, the young man from Chairestratos to Phaedria, and the courtesan from Chrysis to Thais. In all three cases T. has chosen common names, Parmeno occurring also in *Hec.* and *Ad.* and in four plays of Men.'s, Phaedria in *Ph.*, and Thais in Men.'s *Thais*. Of the other names in *Eun.* Sophrona occurs also in *Ph.* and two plays of Men.'s, Antipho in *Ph.*, and Chaerea in three plays of Men.'s. Don. (on *Ad.* 26) claims that names in comedy should have 'reason and etymology', and several of those in *Eun.* do have etymological significance, either appropriate or comically inappropriate. Gnatho ('The Jaw') and Thraso ('The Bold') are obviously good names for a parasite and a not-so-courageous soldier, Chaerea ('Man of Joy') for an ebullient young man, and Parmeno ('Trusty') and Sophrona ('Prudence') for a slave and nurse. See Austin 106–21.

Scaena

The scene is not described in the MSS. A couple of hints in the text (110 *Attica*, 290 *Piraeo*) confirm that the play is set in Athens, as are all the rest of T.'s plays and the majority of Pl.'s. Further details have to be inferred from the conventions of the Roman theatre (Intro. sect. 2) and the action of the play. Of the traditional three-door set *Eun.* requires only two doors, one representing the house of the courtesan Thais and one that of Phaedria and Chaerea and their unnamed father; there is just a hint from the action that Thais' house is the one situated to the audience's left (771–816nn.). In keeping with the Roman convention, the entrance on the audience's left leads to the harbour and the country, and the one on their right to the forum. Off stage are the houses of the soldier Thraso, situated in the direction of the forum (228n.), of the ephebe Antipho, lying towards the harbour (614n., cf. 835n.), and of the young man Chremes, who has a town house in the direction of the forum as well as an estate in the country (507–38nn., cf. 810n.).

Prologus (1–45)

T.'s plays all begin with a non-dramatic prologue, which is devoted not to explaining the plot but to a running battle with his literary critics. Neither Men. nor Pl. uses the prologue in this way; the nearest parallel is in Aristophanes, who occasionally uses the parabasis (spoken by the chorus in the middle of the play) to argue the merits of his own plays and to denigrate his rivals. In view of the evident need to engage the audience's attention from the beginning (44n.), T.'s polemical prologues are a bold innovation. Pl. generally takes a familiar and jocular approach to achieve this end; T. seeks sympathy by representing himself as the injured party in a quarrel and inviting the audience to be the judges. See Hunter 24–35, Arnott (1985).

The *Eun.* prologue, like T.'s other prologues, shows some signs of being arranged according to the principles laid down in the rhetorical manuals, and it has features in common with the contemporary oratory of the elder Cato. Its structure can be analysed as *exordium* with *captatio beneuolentiae* (1–3), *accusatio* (4–19), *narratio* (19–26), *refutatio* (27–43), and *conclusio* (44–5). It is also full of highly rhetorical language, making much use of verbal echo and antithesis, alliteration

and assonance, and chiastic (*a b b a*) word order (7 *bene uortendo / scribendo male*, 8 *Graecis bonis / Latinas ... non bonas*, 23–4 *fabulam dedisse / nil dedisse uerborum*, 42 *cognoscere / ignoscere*, etc.). It also includes a number of examples of legal and quasi-legal diction, as if to emphasise that it is in effect an appeal to a jury (18 *proferre*, 29 *iudicare*, 42 *cognoscere*, etc.). See Goldberg (1986) 31–60, Focardi (1972, 1978), Leo (1960) 135–49.

The prologues of *Hau.* and *Hec.* were spoken by Ambivius Turpio himself, but it is clear from the opening lines of the former that prologues were normally spoken by one of the younger actors, and this was presumably the case with *Eun.* Like all T.'s other prologues, this one is in iambic senarii (ia^6), the standard metre for spoken verse in Roman drama (Intro. sect. 5).

1 si quisquam 'if anybody', more emphatic than *si quis* (*OLD quisquam* 3); for the prodelision of *est* see App. 1 3(*e*). **placere se studeat:** generic subj., 'of such a kind as to be eager to please' (*NLS* §155). *studere* is normally construed with a plain inf.; for the acc. + inf. see *OLD* 1c.

2 plurumis: the superlative ending was regularly so spelt in T.'s day, though the MSS often modernise to *-imus*; Quintilian (1.7.21) associates the change from *u* to *i* with Julius Caesar. On archaic spellings in T. see Intro. sect. 4. **minume multos:** equivalent to *quam paucissumos* and an example of deliberate *uariatio* after *quam plurumis*. T. is saying 'I am one of those who want to please as many of my audience as I can and to cause the least possible offence, but Luscius has started this quarrel by attacking *me*' (6 *laesit prior*). There is no contrast here between *boni* as 'men of standing' and *multi* as 'the common people' (see Martina), nor is there any real conflict with *An.* 3, where T. talks of pleasing the common people (*populo*); by using *boni* here (= 'the worthy') he is simply flattering the audience. Cf. Ar. *Pax* 764 παῦρ' ἀνιάσας, πολλ' εὐφράνας, 'having caused little pain and much pleasure'.

3 in his 'among these', pl., though the sing. *quisquam* precedes; this change from sing. to pl. is not uncommon when the sing. is a generalising pron. (Allardice 5). **poeta hic**: i.e. T., who always refers to himself in the prologues as 'the poet' (*An.* 1, *Hau.* 2, *Ph.* 1, *Hec.* 13, *Ad.* 1). Aristophanes uses a similar technique in some of his

parabases, where the Chorus refer to 'our producer' (ὁ διδάσκαλος ἡμῶν: *Ach.* 628, *Pax* 738) or 'the poet' (ὁ ποιητής: *Ach.* 633, *Eq.* 509, *Vesp.* 1016). **nomen profitetur** 'wishes to enrol'; this is the technical term for enrolling or registering, e.g. in the army, as a citizen, or as a candidate (*OLD profiteor* 2b). **suom:** *-us* and *-um* are written *-os* and *-om* in early Latin after a preceding *u* (cf. Quint. 1.7.26).

4 **tum** 'furthermore' (*OLD* 9), as often in T. **si quis:** the reference is to Luscius of Lanuvium (Intro. sect. 3). **dictum ... | ... esse:** perf. pass. inf. used impersonally, 'that words have been spoken', i.e. 'that he has been attacked'. **inclementius** 'too harshly', 'with undue harshness'; *inclementer dicere* is common in Pl. (*Am.* 742, *Ps.* 27, etc.), but found only here in T.

5 **existumauit** 'has judged', i.e. 'believes'. With the accepted chronology of T.'s plays, the reference must be to the prologues of *An.* and *Hau.*: at *An.* 21 T. had accused his critics of 'pettifogging accuracy' (*obscura diligentia*), and at *Hau.* 31–2 he had objected to his rival's use of the 'running slave' convention, something which T. himself uses four times in six plays. For the spelling with *u* see 2n. **sic existumet** 'let him rather believe ...'

6 **responsum non dictum esse** 'that this is a response not an attack', again perf. pass. infs. used impersonally (lit. 'it has been responded ...').

7 **bene uortendo** 'by translating faithfully' (Pl. *Trin.* 19 *Plautus uortit barbare*: *OLD* 24a). *uor-* seems to have been the regular spelling in T.'s time, though the change to *uer-* was on the way; Quintilian (1.7.25) associates it with Scipio Africanus. **et easdem:** sc. *fabulas*. *idem* gives an adversative sense to *et* (*OLD et* 14, *idem* 10), 'while at the same time'. **scribendo male:** as with the *obscura diligentia* of *An.* 21, this seems to be a complaint about over-literal translation.

7–8 **ex | Graecis:** so Bentley: for the preposition tacked on at the end of the line after an elision cf. 631 *in*, 1076 *ad*. The MSS have *ex* at the beginning of 8, but this necessitates the second-foot scansion *-cīs bŏnĭs* (with iambic shortening) in defiance of Meyer's law (App. 1 4).

9 **Menandri Phasma:** Don. gives us a summary, and about a hundred lines have been found on papyrus. The plot concerns a young man who falls in love with his stepmother's secret daughter,

who is the 'apparition' of the title; he first sets eyes on her when she appears in a secret passage to the neighbouring house which her mother has disguised as a shrine. See Webster (1974) 173–8, Garton 93–129. **nuper perdidit:** Bothe's correction of the *nunc nuper dedit* of the MSS. Don. defends the pleonasm *nunc nuper* as an archaism, but we seem to need an accusation that Luscius had ruined the play.

10 Thesauro: apparently also based on an original by Men., since no other author is mentioned. In fact we hear of six Greek plays with this title, including ones by Men., Diphilus, and Philemon; Luscius cannot have used Philemon's play, since this was the model for Pl.'s *Trin.*, without being himself guilty of *furtum* (23n.).

10–11 scripsit causam dicere | prius 'represented ... as arguing his case first', acc. + inf. **unde petitur** = *illum a quo petitur* (*OLD unde* 8a), i.e. the defendant. Don. provides us with a summary of the plot of Luscius' play (cf. Garton 73–92). The dispute was over a treasure buried in a tomb. The son of the dead man claimed the treasure, even though he had sold the land containing the tomb to another man, who claimed possession when the tomb was opened and the treasure found. The point is simply that it is customary in a court of law for the plaintiff to speak before the defendant, not vice versa. This is however a less than telling criticism on T.'s part: (i) it is not absolutely clear, in an arbitration between two rival claimants, which should have the prior right to put his case (in Men.'s *Epit.* it is similarly the man in possession who speaks first), and (ii), if Luscius was as literal a translator as T. makes out, the fault, such as it is, should be laid at the door of the author of the Greek original. **aurum qua re sit suom:** indirect question depending on *causam dicere*, '(the case) for the gold being his'.

12 quam: with *prius* = 'before'. **illic qui petit:** i.e. the plaintiff, sc. *causam dicat.* **illĭc:** nom. masc. sing. (= *ille* + *-ce*); on the intensive or deictic forms of the pronouns (here required by the metre) see Intro. sect. 4. **unde** 'whence', i.e. 'how', another indirect question, sc. *causam dicat.*

13 peruenerit: the subject is *thesaurus.*

14 dehinc 'from now on'; for the scansion (monosyllabic by synizesis) see App. I 3(*b*). **frustretur ipse se** 'delude himself'.

15 defunctus ... sum 'I am done with this', 'I have brought this

to an end' (*OLD* 1a), with reference to his quarrel with T. **nil . . . quod dicat** 'nothing (for him) to say'. This is a common use of the subj., which may be described as generic ('of a kind which he can say': 1n.) or potential ('which he could say': *NLS* §118–19); cf. 308–9 *aliquid . . . quod ames.*

16 lacessere 'to provoke' (*Ph.* 13 *uetus si poeta non lacessisset prior*).

17 quae nunc condonabitur 'which he shall be excused (lit. 'made a present of') for the moment'; *condonare* takes two accs., one of which (*quae*) is retained as an acc. in the passive construction (*NLS* §14).

18 proferentur: the technical term for producing things in court (*OLD* 5). In fact T. had difficulty in finding specific counter-charges against Luscius (5n.). Of his three later plays, the prologue of *Ph.* (6–10) makes an oblique reference to Luscius' use of a rhetorical and pathetic style, and claims that, when one of his plays was successful, the credit was all due to the producer; the other two make no charges at all. **perget** 'persists' (*OLD* 3a), used with an inf. = 'persists in', as here, or absolutely (380).

19 ita ut facere instituit 'as he has set out to do'; for the iambic shortening *ita ŭt* see App. I 3(*a*)(ii). **quam:** i.e. *fabulam quam*, hence the fem., obj. of *inspiciundi.*

20 Menandri Eunuchum: we possess only a few scanty fragments of this play, which are of little help in reconstructing the plot. See Intro. sect. 3, App. II 1. **postquam aediles emerunt:** if it was the actor-manager who sold the play to the aediles (Intro. sect. 2), the proceeds of a successful play presumably went to him rather than to the dramatist. Don. (*praef.* 1.6) records that *Eun.* was sold and produced twice, and earned 8,000 sesterces, the highest sum ever paid for a comedy (cf. Suet. *Vit. Ter.* 3). **emĕrunt:** the 3rd pl. perf. ending in *-ĕrunt*, though apparently an early form, is not found elsewhere in T. or in the remains of early epic and tragedy. It does occur five times in Pl.; and it reappears in later authors (e.g. Lucr. 1.406, Virg. *Ecl.* 4.61) as a metrical convenience. See Pye 8–15, Ernout 215–16.

21 perfecit 'contrived'. **copia** 'opportunity' (*OLD* 7).

22 magistratus: presumably one of the aediles in charge of the games. This is our only record of a preliminary performance of a Roman play before state officials. Since the play had already been

bought, this performance cannot have been part of the normal selection process. T.'s account rather implies that Luscius had demanded a preview of the play in order to voice his criticisms of T.'s methods. On the iambic shortening *magĭs-* see App. I 3(*a*)(ii). **quom:** the regular spelling of the conjunction *cum* in the republican period; it here scans short by prosodic hiatus (App. I 3(*h*)). **occeptast:** archaic for the later *incepta est*, frequent in comedy and revived by later authors who affect an archaic colouring (Sall. *Hist.* 3.25, Liv. 4.55.2, Tac. *Ann.* 1.39). As with *coepisse* and *incipere*, the perf. of *occipere* takes passive forms when followed by a passive inf.

23 furem: on the charge of *furtum* see Intro. sect. 3. **fabulam dedisse:** the technical term for putting on a play (*Hau.* 33–4).

24 nil dedisse uerborum tamen 'but had not fooled anybody', a neat word play between *fabulam dare* and *uerba dare*. The latter is a standard Latin idiom for deceiving (i.e. giving words rather than substance), common in comedy but by no means confined to colloquial genres (*OLD uerbum* 6). *uerborum* is a partitive gen., lit. 'nothing of words' (*NLS* §77(ii)).

25 Colacem 'The Flatterer' (Gk *Kolax*). This highly problematical line should on balance probably be construed 'there is a *Colax* by Naevius, and another by Pl., one of his early plays' rather than 'there is an old play of Naevius and Pl. called *Colax*' (for Naevius see Intro. sect. 3). The latter would imply either that Naevius and Pl. collaborated on this play, which would have no parallel in the history of Roman drama, or that Pl. revised an existing play by Naevius and presented it as a joint play, which would again be without parallel (Gellius 3.3.13 does refer to Pl. 'revising and polishing' old plays, but clearly believes that these circulated as plays of Pl., not under any joint name). On the other hand the ancient commentators and lexicographers give quotations from both a *Colax* of Naevius (*com.* 27–35) and a *Colax* of Pl. (OCT II frs. 51–6), and T. himself seems to refer to two Latin plays below at lines 33–4 (see n.). We can scarcely interpret the line as meaning 'there is a *Colax* of Naevius and an old play of Pl., viz. *Miles gloriosus*', though this has been suggested. See Phillimore 98–100, Fabia 64–70, Ritschl 99–104.

26 inde 'from these'. The implication is that the *Colax* plays of Naevius and of Pl. were very similar, which is quite possible if both were based on Men.'s *Kolax*, the only Greek *Kolax* for which we have

secure evidence. In that case Pl. would have been guilty of the same charge of *furtum* which T. now faced, though T. here refrains from making this explicit (cf. 43n.).

28 non quo 'not because'. *non quo* + subj. seems to be T.'s preferred construction for rejected reasons (Allardice 114), as it is Cicero's (*NLS* §243), though the MSS are often confused.

29 uos iam iudicare poteritis: cf. *Ad.* 4 *uos eritis iudices.*

30 Colax Menandrist 'there is a *Colax* of Menander'. We possess some 130 lines of this play on papyrus, as well as a few quotations from antiquity; for remains and reconstruction see Intro. sect. 3 and App. II 2. **parasitus colax** 'a parasite flatterer'; on these terms see 232–91nn.

31–2 eas se non negat | personas transtulisse: this simple statement raises major problems of interpretation (Intro. sect. 3). *eas* must here be monosyllabic by synizesis (App. I 3(*b*)) to avoid the split resolution *gloriosŭs ĕās* which would infringe Ritschl's Law (App. I 3(*j*)(i)). **suam:** i.e. *fabulam suam*, hence the fem. (cf. 19n.).

33 ex Graeca: *sc. fabula*; the phrase gains emphasis from its position at the end of the sentence and the beginning of the line ('from the *Greek* version, that is'), setting up a contrast with the following *Latinas*.

33–4 eas fabulas factas prius | Latinas 'that those previous Latin plays existed', meaning the two Latin versions of Men.'s *Kol.* This text, which all the MSS present, creates a conflict with any interpretation of lines 25–6 as referring to a single Latin play; and those who insist on that interpretation have to emend *eas fabulas* so that 33–4 can refer to *characters* being turned into Latin (*eas ab aliis* Ritschl, *ea ex fabula* Fleckeisen). The lines cannot mean 'that those (Greek) plays had previously been turned into Latin', though this has been suggested: there is no question of a prior Latin version of Men.'s *Eun.*, which leaves Men.'s *Kol.* as the only Greek play under discussion. **uero:** here emphatic, 'that indeed' (*OLD* 3a), elsewhere confirmatory (391) or ironic (89). **pernegat** 'he does totally deny'; the intensive *per-* is part of the rhetoric of the passage (cf. *pernoscatis* 45).

35 quod si 'but if'; in this idiom *quod* is the connecting relative, lit. 'as to which thing' (*OLD quod* 1a). **personis isdem:** i.e. the same characters as other writers have used.

36–40 This is a list of the stock characters and situations of New Comedy (cf. *Hau.* 37–9, Pl. *Capt.* 57–8), all of which can be found in T. But T. is oversimplifying to make his point: it was an important part of his technique (and of Men.'s before him) to play on the audience's expectations by offering subtle variations on the stock characters and situations (198n.).

36 qui magis licet 'how is it more permissible...?' *qui* is the archaic abl. form of the relative and interrogative pronoun, used by T. as an interrogative ('how?'), as an instrumental ('the means by which': 488) and in the form *quicum* (698). On the scansion *magĭs*, either by iambic shortening or by apocope of *s*, see App. 1 3(*a*)(i), (*d*)(i). **scribere** 'represent' (10n.).

37 facere 'portray'.

39 puerum supponi 'babies being substituted'; the construction changes to acc. + inf. The reference is to the practice whereby women smuggled in other people's babies and passed them off as their own, with the aim of ensnaring the supposed fathers or otherwise precipitating a marriage (*An.* 506–16, Pl. *Truc.* 391–411: *OLD suppono* 7b).

40 amare odisse suspicari 'love, hatred, suspicion'; the infs. are in effect treated as nouns. The asyndetic triplet is one of the rhetorical features of T.'s style (Palmer 93); see Index. **odisse:** perf. in pres. sense, the verb being defective. **denique:** summarising, 'in short' (*OLD* 3).

41 Evidently a proverbial saying, though there is no parallel in Greek or Roman literature (Otto *dicere* 3). Otto lists some 700 proverbial and popular sayings for Pl. and 191 for T. (including 35 in *Eun.*). In part this number reflects the frequency of such sayings in colloquial speech; but the pithiness of T's diction is also a factor, and a number of sayings may have originated with him. **nullumst iam dictum** 'nothing is now said', with *nullum* a rare example of *nullum* = *nihil* (*OLD nullus* 2c) and *dictum est* a gnomic perf., expressing a general truth in terms of what has happened in the past (Palmer 307–8, Allardice 67). **quod non dictum sit prius:** generic subj. (1n.).

42 cognoscere: the technical term for a judicial investigation (*OLD* 4); for the word play cf. *Hau.* 218 *et cognoscendi et ignoscendi ... peccati locus.*

43 quae ueteres factitarunt: the relative clause belongs inside the *si* clause ('if new writers do what the old ones did'). T. regularly defends himself by reference to the practices of earlier writers (*An.* 18–20 *qui quom hunc accusant, Naeuium Plautum Ennium* | *accusant quos hic noster auctores habet* | *quorum aemulari exoptat neglegentiam*, *Hau.* 20–1 *habet bonorum exemplum quo exemplo sibi* | *licere id facere quod illi fecerunt putat*). In this context the reference is to the use of stock characters and situations; T. is sidestepping the actual charge of 'theft'. **factitarunt:** contracted form of *factitauerunt*. On frequentative verbs in T. see Intro. sect. 4 and Index; here and at 783 *factitare* has true frequentative force ('did repeatedly').

44 date operam 'pay attention' (*OLD opera* 2). There are similar pleas in all of T.'s prologues (*An.* 24, *Hau.* 35, *Ph.* 30, *Hec.* 55, *Ad.* 24–5) and in many of Pl.'s (*Am.* 15–16, *As.* 14, *Capt.* 54, *Cas.* 21–2, *Men.* 4, *Poen.* 3, *Trin.* 22); the Roman audience's attention was far from guaranteed (Intro. sect. 2).

45 quid sibi Eunuchus uelit: i.e. 'what *Eunuchus* has to say'; for *sibi uelle* = 'mean', see *OLD uolo* 17. Having used his prologue for literary polemics, T. has to expound the background of the plot more realistically in the opening scenes (*Ad.* 22–4 *dehinc ne exspectetis argumentum fabulae,* | *senes qui primi uenient, ii partem aperient,* | *in agendo partem ostendent*).

I.i: Phaedria, Parmeno (46–80)

The young man Phaedria enters in conversation with the family slave Parmeno. Phaedria's girl friend, having excluded him, is now inviting him back, and he does not know how to respond. Parmeno expresses some scepticism about Phaedria's ability to resist, and urges him to surrender.

T. opens his plays in various ways but with a distinct preference for dialogue over monologue in the opening scene (the latter occurs only in *Ad.*). Here the dialogue plunges the audience right into the middle of the situation, introducing two of the main characters and hinting at the basic situation while leaving more detailed exposition for the following scene. It is a lively and effective opening and was justly famous in antiquity, being adapted by Horace and Persius and quoted from several times by Cicero and Quintilian.

There is a textual problem which has to be solved before the scene can be discussed in detail: the question of who speaks lines 50–6. This edition follows AC[1]D[1]P[1] and Don. in giving these lines to Phaedria, against the rest of the Σ MSS and C[2]P[2]D[2], which give lines 50–5 to Parmeno and 56 to Phaedria, and a number of modern editors, who give 50–6 to Parmeno and thus create a continuous speech for him from 50 to 70, even though all the MSS (except L[1]) agree that he begins a new speech at 57. The discrepancy in the MSS is best explained by assuming that AC[1]D[1]P[1] preserve the original reading, and that the version presented by the other MSS derives from a corrector who was misled by Phaedria's second-person self-address in 50–6 (*possis*, etc.) into introducing Parmeno at 50, and then had to reintroduce Phaedria in 56 to square with the beginning of a new speech by Parmeno in 57. Self-address is by no means an unusual occurrence in deliberative monologues in comedy (and Phaedria's first speech *is* essentially a monologue, even though Parmeno is on stage), and Don. (on 50) had no difficulty in recognising it here (διαλογισμός *quasi ad alterum*). Phaedria's switch from first person to second person can easily be parallelled (Men. *Dis Ex.* 23, *Sam.* 348, 653, Pl. *Bac.* 399, Ter. *Ad.* 631); the one unusual feature here is the absence of the proper name in the vocative to make the self-address explicit. See Minarini 11–28, Primmer 96–102, Bader (1973), Flury 56–7, and (for parallels in Menander) Blundell 65–71.

The interest of the scene lies in the portrayal of the two characters, the interaction between them, and the view of love which they present. The combination of lovestruck *adulescens* and family slave is frequent in Roman comedy; the opening scenes of Pl.'s *Cur.* and *Ps.* offer an interesting comparison. On the various types of *adulescens* and *seruus* in comedy see Duckworth 237–42, 249–53.

One question for the audience is quite how helpless Phaedria will turn out to be and whether he will have any redeeming features; most young men in comedy are treated with reasonable sympathy, except for a few who are besotted with greedy courtesans. Here Phaedria emerges as weak and indecisive: he talks himself into a decision to refuse his girl friend's invitation (46–9), then immediately has second thoughts (50–6), and is finally reduced to total dependence on Parmeno's advice (73). In many ways he foreshadows the 'elegiac' lover, as later developed in Catullus and Roman elegy, who

is similarly torn between love and disillusionment and unable to leave his girl friend in spite of her intolerable behaviour. Phaedria's emotional turmoil is well reflected in his language, notably (i) the 'ascending tricolon' of questions in 46–8 followed by the staccato sentences of 49, (ii) the build-up of subordinate clauses in 51–4 leading to the despairing conclusion *actumst, ilicet, peristi,* and (iii) the combination of exclamation, paradox, and proverbial phrases in 70–3. See Minarini 61–79, Konstan (1986) 371–4.

Another question is how dominating Parmeno will prove; the possibilities run all the way from the fully developed *seruus callidus* of Pl. through the less ebullient tricksters of T. and Men. to the loyal but dull type or even the positive bungler. Here Parmeno adopts a superior pedagogic role in which he assumes a greater knowledge of the ways of the world and of the nature of love than his younger master. He is not unsympathetic or disapproving, and he refrains from mocking his master in the manner of his counterparts in Pl.'s *Ps.* and *Cur.* But in the end he is self-important rather than sympathetic; his advice sounds impressive but it is pompously and ambiguously expressed; and there are some indications that Daos in Men.'s *Eun.* was more straightforwardly helpful (77–8n.). This characterisation is reflected in Parmeno's language, which is marked by word play (57–8, 65, 69, 74–5, 80), antithesis (61–2), oxymoron (63), alliteration (64, 66), ethopoiia and aposiopesis (65); these rhetorical devices are interspersed with colloquial words and expressions (61, 67, 75), and the whole is decked out with philosophical commonplaces (59, 78) and some rather contrived imagery (69, 74, 79). See Barsby (1990), Maurach.

The philosophical implications of the scene are exploited by Horace (*Serm.* 2.3.259–71) and Persius (5.161–75), who use it to contrast the folly and enslavement of the lover with the sanity and freedom enjoyed by the Stoic wise man. But their view of Parmeno as the voice of philosophical wisdom (Hor. *Serm.* 2.3.265 *seruus non paulo sapientior*) is not an accurate reflection of T.'s, even though it is echoed by Don. on 57 (*concessum est in palliata poetis comicis seruos dominis sapientiores fingere*). In fact Parmeno is a cynical realist rather than a philosopher; and his advice in the end amounts to 'surrender' (74–8), which is not what the philosophers would have advised.

The scene (like all the rest of T.'s opening scenes) is in iambic

senarii (ia⁶), which is the metre most suited to rapid dialogue (Intro. sect. 5).

46 Since a curtainless theatre cannot simply disclose characters on stage at the beginning of a play, Phaedria and Parmeno must enter either from Phaedria's house or from one of the wings; we should perhaps imagine Phaedria appearing first, arguing with himself, followed by Parmeno at a suitable distance. **quid igitur faciam?** 'So what am I to do?'; *faciam* is a deliberative subj. (*NLS* §172), as are the following *eam*, *comparem*, and *redeam*. T. is here translating the opening phrase of Men.'s *Eun.* (fr. 161 K–T: see App. II 1); this is one of only three places in the play where Don. provides the text of the Greek original. Cicero quotes this line (and line 49) to illustrate the misuse of reason (*Nat. deor.* 3.72), and Quintilian quotes it no fewer than four times to make various stylistic points (9.2.11, 9.3.16, 9.4.141, 11.3.182). **non eam ne nunc quidem...?** 'Am I not to go, not even now...?', i.e. 'Surely I should go now?'

47 accersor ultro: i.e. 'she summons me of her own accord'; for *ultro* used with the passive see *OLD* 5b. The forms *accersere* and *arcessere* are both found in Latin of all periods; T.'s MSS generally prefer the former. **ita me comparem** 'prepare myself', i.e. 'make up my mind' (*OLD* 1). *ita* creates the expectation of a following *ut* clause; the construction with the inf. (here *perpeti*) occurs also in the comic dramatists Titinius (*com.* 57) and Turpilius (*com.* 99) and is probably a colloquialism.

48 perpeti: intensive for *pati*, 'endure' rather than 'suffer'. Intensive *per-* is common in comedy as a feature of colloquial speech (cf. 33–4n.); see Index. **meretricum contumelias:** this is our first hint of the character and status of Phaedria's girl friend, who is not named until line 91. In the opening scene T. deliberately fosters the assumption that she is a typical wicked *meretrix* (55, 67–71, 79–80).

49 exclusit: the standard term for the shutting out of the lover by the girl friend (*An.* 386, *Ad.* 119); the *exclusus amator* (Lucr. 4.1177) becomes a stock figure in Roman elegy (Prop. 1.16, Ov. *Am.* 1.6, etc.).

50 siquidem: *sĭ-* scans short by enclisis (App. I 3(*c*)). **hercle:** according to Gellius (11.6.1) 'in the ancient writers Roman women

do not swear by Hercules nor men by Castor'; and this 'rule' is followed in Roman comedy for *hercle* with the single exception of Pl. *Cist.* 52 (see Nicolson). In fact *hercle* is by far the most common exclamation in T., with 98 examples in the six plays; of the 25 examples in *Eun.* seven are spoken by Parmeno and eight by Chaerea. On oaths and interjections in T. see Intro. sect. 4 and Index. **possis:** sc. 'maintain your resolve not to go back to her'. **prius:** sc. *sit*, 'would be preferable' (*OLD prior* 7). **fortius** 'braver'.

51 incipies 'embark on this course', i.e. refusal to accept the girl friend's invitation. **neque:** in adversative sense, 'but ... not' (*OLD* 5). **pertendes** 'persevere', 'carry it through'. **gnauiter** 'resolutely'. The spelling with *g-* is the archaic one; cf. *gnatus* (regular in T.) and *gnoscere.*

52 expetet 'courts', 'seeks out', 'desires' (*OLD* 2), sc. *te*; the generalised *nemo* must in fact refer to Thais.

53 infecta pace 'with no peace terms agreed', a technical military term (*OLD infectus* 3b). The metaphor of love as warfare, which occurs several times in this scene (cf. 60–1, 74) and becomes very common in Roman elegy (Ov. *Am.* 1.9, etc.), is rarely found in Men. and Pl. It is probably Roman in inspiration (the Greeks preferred the analogous imagery of the wrestling ground) and T. seems to have played a significant part in its development. See Fantham (1972) 26–33, 83–6. On imagery in T. see Intro. sect. 4 and Index.

54–5 ferre: the implied object is 'the situation'. **actumst, ilicet, | peristi** 'you've had it, it's all over, you're done for'. These are common colloquialisms, which Don. explains as originating in the civil law: *actumst* 'the case has been tried', *ilicet* (= *ire licet*) 'the jury may go', *peristi* 'you have been condemned'. On the asyndetic triplet see 40n. **eludet ubi te uictum senserit** 'she will toy with you when she sees that she has you beaten'. Don. suggests that the metaphor is from gladiatorial combat (*eludere proprie gladiatorum est cum uicerint*).

56 proin 'accordingly', regularly followed by *tu*, as here. The scansion is monosyllabic by synizesis (App. I 3(*b*)).

57–70 Phaedria has shrunk away from his decision to refuse his girl friend's invitation, realising that, if he cannot stand the separation and goes back to her of his own accord, she will have him at her

mercy. So he tells himself to think and think again (56). Parmeno's response is twofold: (i) love is a fickle thing that cannot be controlled by reason (57–63), and (ii) your anger will soon evaporate once she gets to work on you (64–70). Lines 59–63 are quoted by Cicero (*Tusc. disp.* 4.76) to illustrate the fickleness of love.

57 ere: *erus* is the standard slave's word for 'master' in comedy, though *dominus* is used by others (486); similarly the master's son is referred to as *erilis filius* (289). **quae res** 'a thing which'; the antecedent has been attracted inside the relative clause (= *eam rem quae*). **neque consilium neque modum:** the corresponding English idiom is 'neither rhyme nor reason'. *consilium* has connotations of 'judgement', 'sense', 'reason' (*OLD* 8), *modus* of 'moderation', 'restraint', 'control' (*OLD* 4a, 6a).

59 in amore haec omnia insunt uitia: this sounds like a stock rhetorical theme; there is a similar (but much longer) list of the vices of love at Pl. *Mer.* 18–36. **iniuriae:** unjust treatment; the term becomes a standard one for lovers' misbehaviour (Catul. 72.7, Prop. 4.8.27: *OLD* 2).

60 inimicitiae 'quarrels'. This is an impressive three-word line.

61 bellum, pax rursum: the idea that lovers' quarrels are brief and lead to reconciliations was proverbial in antiquity (*An.* 555 *amantium irae amoris integratiost,* Men. fr. 567 K–T, Pl. *Am.* 938–43: Otto *amare* 3). **rursum** here implies the restoration of the previous situation (*OLD* 2); the spelling in *-um* is normal in Pl. and T.

61–2 postules | ... facere 'you should expect to make'. *postulare* + inf. is a colloquialism, found at Cat. *orat.* 61 but otherwise restricted to the less formal genres (Enn. *Sat.* 59, Cic. *Fam.* 11.28.4: *OLD* 4). **nihilo plus agas** 'you would achieve no more' (*OLD ago* 21d). *nihilo* is abl. of measure of difference ('more by nothing'), very common with comparatives and superlatives (*NLS* §82(i)).

63 des operam ut cum ratione insanias 'you were to apply yourself to going mad rationally', a striking oxymoron. For *operam dare* + *ut* = 'direct one's efforts to' see *OLD opera* 2a (cf. 44n.).

64 quod ... cogitas 'as for what you are cogitating' (cf. *An.* 395 *quod tu speres,* 'as for what you might hope'); *quod* is internal acc. (*NLS* §13(iv)). **tute:** the archaic emphatic form of *tu,* common in Ennius, Pl., and T. and found occasionally in later authors (Lucr. 4.573, Cic. *Fam.* 7.10.3).

65 Parmeno is here using two rhetorical devices, ethopoiia or mimesis, i.e. the imitation of another person's words or deeds (155–7n.), and aposiopesis, i.e. breaking off in mid-sentence. The ellipses neatly suggest Phaedria's spluttering indignation: the sense must be 'Am I to (forgive) her, who (preferred) him, who (excluded) me, who does not (repay my love)...?' **egŏn:** for the apocope of *-e* see App. 1 3(*d*)(ii). **quae illum:** on the alternative scansions *qu(ae) ĭllum* and *quaĕ ĭllum* see App. 1 3(*h*). **sine modŏ:** colloquial, 'just let me', 'just you wait and see'; *modo* ('only', 'just'), applied to imperatives, often sounds an admonitory note (*OLD* 1b).

66 mori me malim 'I'd rather die', a common sentiment in the face of insults or other indignities (772, *Ph.* 956, Pl. *As.* 810–11, *Aul.* 661, *Bac.* 519c). The subj. *malim* is potential (15n.); for reflexive acc. + inf. after *malle*, found in Cicero and Pliny as well as in Pl. and T., see *OLD* 1a. **qui uir** = *qualis uir* (*OLD qui* 2). **siem:** the archaic form of the pres. subj. (= *sim*), used by T. chiefly at the end of the line or half-line, where its iambic shape is metrically convenient; it occurs within the line only at *Hec.* 637 and *Ad.* 83. On the use of archaic forms for metrical convenience see Intro. sect. 4

67 mehercle: a longer form of *hercle* (50n.), derived from an original oath *ita me Hercules iuuet*; it is relatively rare in comedy with only two examples in T. (cf. 416) and three in Pl. **una ... falsa lacrimula** 'one tiny little false tear'. *lacrimula* is very rare in classical Latin; Catullus (66.16) has the similar phrase *falsis ... lacrimulis*. On diminutives in T. see Intro. sect. 4.

68 misere: here literally 'in miserable fashion' (*OLD* 1), though elsewhere often a colloquial equivalent for *ualde*, 'exceedingly' (412).

69 restinguet: the grammatical object is *uerba* (67), but the metaphor is essentially that of extinguishing the fire of anger (*Ph.* 974–5: Fantham (1972) 7–8).

69–70 ultro ... | ultro: Parmeno may be deliberately echoing Phaedria's repeated *ultro* of 47 and 53, but is using the word in different senses, (i) 'into the bargain' (*OLD* 3a) and (ii) 'instead', i.e. with the situation reversed (*OLD* 4). **dabis** 'pay', as in *poenas dare* (*OLD* 7b).

70–3 These lines foreshadow the Catullan lover with his mixture of love and hate (Catul. 85) and his inability to force himself to end his affair (Catul. 8). It is possible that Catullus was directly influ-

enced by T., though the love–hate motif can be traced to Greek origins (Theog. 1091–4, Anacr. 428 Page, *Anth. Pal.* 5.23, 5.106) and may have reached Catullus by another route,

70 o indignum facinus 'what outrageous behaviour!' The phrase occurs nine times in T. as against only four in Pl. The comparative frequency of *dignus* and *indignus* in T. (50 examples, including ten in *Eun.*), reflects one of his basic ethical ideas, that people should behave in a manner worthy of themselves and treat others as they deserve (cf. 710, 748, 864, 946). The acc. of exclamation is very common in comedy (in fact three times as common in T. as in Pl.), regularly but not invariably preceded by *o* (Palmer 290, Allardice 14, Flickinger). On the scansion *ŏ ĭn-* see App. 1 3(*h*).

71 et illam: on the iambic shortening *et ĭllam* see App. 1 3(*a*) ad fin. **scelestam:** a very common term of abuse in comedy, occurring 51 times in Pl. and ten in T. (Lilja 112); on terms of abuse in T. see Intro. sect. 4 and Index. **miserum:** this becomes the stock epithet for the tormented lover in Roman elegy. There are some 34 examples in T.; it is applied to Phaedria only here.

72 et taedet et amore ardeo 'I'm both tired of her and on fire with love.' The conflict of emotions is the same as in Catullus' *odi et amo*, but the expression is less pointed and epigrammatic. **taedet:** impersonal, sc. *me.* **ardeo:** the image of the fire of love, like that of love as warfare (53n.), seems to have been first developed in Roman comedy (85, *An.* 308, *Hau.* 367, *Ph.* 82, Pl. *Mer.* 590–1) and in particular by T., who provides the earliest examples of the direct metaphor *ardeo.* See Fantham (1972) 7–11, 86–8, Minarini 69–70.

72–3 prudens sciens | uiuos uidensque 'deliberately and knowingly, alive and with my eyes open'. Two proverbial phrases are neatly joined, both well known to Cicero, who quotes the first from tragedy (*Fam.* 6.6.6, 8.16.5, *Marc.* 14, *Sest.* 59: Otto *scire* 2, *uiuus* 3). The result is a dramatic and portentous build-up to the main verb *pereo.* See Flury 58–9. **pereo** 'I am going to my doom' (cf. 55 *peristi*). **agam** 'what I am to do', deliberative subj. in indirect speech (*NLS* §135).

74 quid agas?: the 'echo' question here repeats the subj. of the original question; for more complex examples see 191n. **nisi ut** 'simply'; sc. *nihil agas nisi ut* (*OLD* 6c). **te redimas captum:** the image seems to be that of buying back prisoners of war for a ransom; as Don. says, this is a continuation of the military metaphors of

60–1. But the image is not altogether apt, since a lover can scarcely buy himself out of a courtesan's clutches, and in any case the general purport of Parmeno's previous speech is that Phaedria should not try to escape. If Parmeno means 'buy a peace with your mistress by giving her presents' (Fabia *ad loc.*), this is an ambiguous way of saying so.

74–5 quam queas | minumo 'at the lowest price you can', abl. of price, sc. *pretio* (*NLS* §43(2)). The subj. *queas* here and in 75 can be explained as potential ('you may be able': 15n.) or as by attraction to the mood of *redimas* to which it is subordinate. Shakespeare makes Tranio quote this line to his master in *The Taming of the Shrew* (I.I.156–7): 'If love have touch'd you, nought remains but so; | Redime te captum quam queas minimo.' **paullulo** 'for a tiny sum'; this and the similar *paruolus* (108) are among T.'s favourite diminutives (Intro. sect. 4). **at** 'at least', sc. *te redimas. at* is not here the coordinating conjunction but introduces the apodosis of the conditional clause (*OLD* 13b). **quanti queas** 'at whatever price you can'. The case has shifted to the gen. of value (94n.), which is the normal usage with *tanti, quanti, pluris, minoris* even when price is intended (*NLS* §87(iv)).

76 ne te afflictes: *Eun.* has seven examples of *ne* + jussive subj. in 2nd pers. prohibitions as against one of *ne* + imper. (95), which Don. (on *An.* 543) regards as a 'hellenism'. But in general T. uses both constructions equally (Allardice 75, 83). **si sapis** 'if you have any sense', as commonly (*OLD sapio* 6c), but here with an allusion to the philosophical truths that Parmeno is about to impart (cf. *sapiens* = 'wise man').

77–8 Again the advice is ambiguous, since 'not adding to (the troubles of love)' could equally mean 'giving in to your girl friend' or 'rejecting her approaches'; again we have to assume that Parmeno intends the former (74n.). In Men.'s *Eun.* Daos' advice to Chairestratos at this point is 'Don't fight the gods or add further tempests to your troubles but bear the ones you have to bear' (fr. 162 K–T; see App. II 1), which is clear and unequivocal, since 'don't fight the gods' can only mean 'surrender to love'. It also illustrates the point that, while Men. tends to regard love as an external divine force, T. sees it as a purely human impulse. See Minarini 52–8, Flury 20–7.

77 neque: here paired with *et*, 'both not ... and' (*OLD neque* 8a),

linking the two subjunctives *addas* and *feras* (78). **quas . . . molestias** 'the troubles which' (cf. 57 *quae res*). **ipse** 'of its nature', 'anyway' (*OLD* 7).

78 addas: jussive subj. in a 2nd pers. command, common in early and colloquial Latin (Allardice 74–5, *NLS* §126 (ii)) but not as common as the imper.; for prohibitions see 76n. **recte feras:** the idea that the wise man bears what fortune sends is a commonplace of Greek and Roman thought (Otto *ferre* 2); *recte ferre* is the direct equivalent of the Greek ὀρθῶς φέρειν = 'bear philosophically' (cf. Alexis fr. 254 K–A).

79 sed eccam ipsa egreditur: the transition to the next scene is achieved by a typical stage-directional formula. These phrases, which serve to focus the audience's attention and act as cues for the actors, are common in Roman comedy, though relatively rare in Men.; they tend to be more obtrusive in Pl. than in T. (Bain 179–82). The forms *eccam* and *eccum* are frequent in formulae announcing the entry of a new character, either standing alone (455) or followed by the person in the acc. (304) or followed by a clause of which the person is subject (as here) or object (788). On the iambic shortening *sed ĕccam* see App. I 3(*a*) ad fin. **nostri fundi calamitas** 'blight on our estate': the metaphor is of a blight attacking crops and eating away the profits of the family farm. The image sets up a witticism in the 'conundrum form' which is common in Pl., a puzzling identification ('she is a blight') followed by a suitably witty explanation ('she intercepts our profits'), though the image is not as bold as in the typical Plautine examples (Fraenkel (1960) 21–54). The objection to young men's love affairs in Roman comedy is as often couched in financial terms as in moral (984–5, *Ph.* 271, Pl. *Bac.* 64, *Mos.* 144, Lucr. 4.1123–4, Liv. 39.9.6: Edwards 178–80).

80 capere oportet . . . intercipit: a neat word play; for *capere* of deriving income from an estate see *OLD* 11b.

I.ii: Thais, Phaedria, Parmeno (81–206)

The girl friend, whose name is Thais, emerges from the second of the two stage houses, and explains to Phaedria why she has excluded him. The soldier who was her former lover has unknowingly purchased as a gift for her a slave girl brought up as her own sister on

Rhodes, and she wants Phaedria to withdraw in favour of the soldier until the girl is safely delivered. The girl had originally been captured by pirates, and is thought to be of Athenian birth; Thais is hoping to restore her to her parents, and to gain from them the protection and support which she needs as a foreign woman in Athens. Phaedria reluctantly agrees to go away for two days, leaving Thais to declare in a monologue that she is telling the truth about her affection for Phaedria and about the girl, whose brother she has already tracked down.

The scene is basically expository, but T. has avoided an artificial prologue speech: Thais' narrative of past events (99–149) is enlivened by Parmeno's asides and Phaedria's questions, and it is framed by two passages (81–98, 150–96) which realistically depict Phaedria's helpless jealousy. There has been much discussion whether T.'s scene represents a departure from his Greek original. All Men.'s plays of which the opening scenes survive contain an expository monologue, either a divine prologue, which may open the play (*Dysk.*) or follow an opening scene of dialogue (*Asp.*, *Pk.*), or a monologue by a human speaker (*Sam.*). It is often assumed that the Greek originals of T.'s plays all had such expository monologues, and that T. excised them in favour of greater realism, having already used his own prologues for other purposes; he also wanted to retain some opportunity for suspense and surprise as the play developed. If Men.'s *Eun.* had a divine prologue outlining the antecedents to the plot, T. must have transferred most of the material from it to Thais' narrative here, but attempts to reconstruct a separate prologue by extracting expository details from Thais' speech have not been convincing. In fact there is no need to suppose a divine prologue for Men.'s play, since Thais is in possession of nearly all the facts and can divulge them to the audience; the only matter in doubt is the true parentage of the girl, and Thais goes most of the way to establishing this. Nor does it make sense to suppose that in Men. Thais delivered a 'human' prologue; a dialogue scene is essential, since Phaedria needs to be told about Thais' 'sister' and Thais' plans for her if he is to be persuaded to keep out of the way (on the view that Parmeno cannot have been present in the Greek original, since there are certain details of the background that he should not be allowed to hear, see 110–15n.). The only real problems with T.'s scene arise

at the end with the movements of Phaedria and Parmeno and the exit monologue of Thais; these could be regarded as signs of Terentian rewriting but do not justify the supposition that a Greek prologue has been suppressed. See Barsby (1993) 161–6, Lowe (1983) 431–42, Primmer 102–8, Sandbach (1977) 80–2, Büchner 242–4, Webster (1974) 73–4, Ludwig (1973) 391 n. 86 (cf. 404–5), Gaiser 1050–7, Gratwick (1972), Lefèvre (1969) 19–26, Brothers, Frank.

Thais belongs to the type called in Latin *meretrix* (Engl. 'courtesan': all the more modern terms have misleading associations) and to the sub-type of the independent *meretrix*, foreign and hence non-citizen women who depend for their livelihood on gifts or fees extracted from their lovers. The stock qualities of this type are mercenariness and greed, as exemplified especially in Pl., but there are examples in both Men. (Habrotonon in *Epit.*) and T. (Bacchis in *Hec.*) where self-interest is tempered with some sort of concern for the welfare of others. We have had strong hints already in the opening scene that Thais belongs to the mercenary type, and for much of this scene we may share the scepticism of her motives expressed by both Parmeno and Phaedria. But, since by convention monologue speakers do not lie, we have to take at face value her closing speech, and thus to revise our assessment of her character. Though she does elicit expensive gifts from Phaedria, she also has some genuine affection for him, and her concern to restore her 'sister' to her family is another good trait, though there is also a clear element of self-interest involved in that she hopes to win the protection of the girl's parents. So it seems that T. is going to present, if not the unequivocally good courtesan that Don. (on 198) suggests, a much more sympathetic variation of the type. At the same time, Thais' language is that of the typical courtesan (86, 87, 95, 96, 128, 130), and her handling of Phaedria shows all the manipulative skills that might be expected of her profession (88, 96, 137, 145, 174, 179, 182). See Brown (1990a), Hunter 87–94, Gilula (1980), Sandbach (1977) 83–4, Fantham (1975) 49–52, 63–4, Duckworth 258–61.

The portrayal of Phaedria is similar to that in the opening scene. He trembles at the mere sight of Thais (83–4), he longs for her to love him on equal terms (91–2), he complains that she does not reward him for his presents (163–71), he wishes that her protestations could be taken as sincere (175–7), he withdraws to the country to en-

dure his misery (187), he wants her to think only of him when she is with the soldier (192–5), and finally he implores her to be his heart as he is hers (196). All of this has parallels in Roman elegy; of all the lovesick *adulescentes* of comedy, Phaedria arguably comes nearest to the elegiac type. At the same time the contrast between Phaedria's romantic conception of love and Thais' pragmatic one is underlined. This will be important for the ending of the play: there are always problems in contriving a happy solution to an affair with a *meretrix*. See Konstan (1986) esp. 374–8.

Parmeno plays a minor part in the scene but his presence certainly enlivens it, with his asides and direct remarks both to Thais and to Phaedria. As might be expected from the opening scene, he is hostile to Thais (87–8, 98, 121–3) and rather superior in his remarks to his master (84–5, 154); he also indulges in some colourful imagery worthy of the Plautine tricky slave (85, 105, 178). But our revised estimate of Thais' character will also affect our estimate of Parmeno's; in so far as he has misunderstood the situation, he may turn out to be not so much the *seruus callidus* as the 'bungling slave'.

The iambic senarii (ia^6) continue from the opening scene.

81–6 The scene opens with a brief 'overheard entrance monologue' (Intro. sect. 2); Thais does not at first see Parmeno and Phaedria but voices her thoughts aloud. In fact most scenes in T. begin with monologue rather than dialogue: 19 of the 26 scenes of *Eun.* have monologue openings. Pl. is fond of long, elaborate, overheard monologues, accompanied by asides and terminated with formulaic phrases; T.'s tend to be more brief and realistic. This one is less than three lines long, with only two asides and two brief formulae (86n.).

81 miseram me: acc. of exclamation (70n.). Thais' opening words imply that she is not without feeling, despite Parmeno's picture of her in the opening scene; Don. suggests that she has already seen Phaedria and is saying this for his benefit, but there is no hint of this in the text. Women use the phrase *me miseram* 13 times in T. as against four uses of *me miserum* by men (Adams (1984) 73); on female speech markers in T. see Intro. sect. 4. **illud:** obj. of *tulerit* and *acceperit* and itself explained by the *quod* clause in 83 (= 'the fact that'). **grauius** 'too seriously', 'too much to heart'.

82 aliorsum atque ego feci acceperit: lit. 'has taken it in a

different direction from how I acted', i.e. 'has misinterpreted my action' (*OLD accipio* 20). **aliorsum** = *alio* + *uorsum*. **atque** 'than', as regularly after *alius* and its cognates (*OLD atque* 13a).

83 intro missus non est 'he was not allowed inside'.

84 tremo horreoque: this kind of description of the physical symptoms of love belongs to the lyric and elegiac tradition, best exemplified by Catul. 51 and its Greek model Sappho fr. 31.

85 ignem ... calesces: an original use of the metaphor of the fire of love (72n.) in that (i) it is neatly adapted to the idea of the shivering lover, and (ii) Thais herself is boldly personified as the fire ('a touch of fantasy more characteristic of Plautus than Terence': Fantham (1972) 9). Parmeno is being more witty than sympathetic. **plus satis:** i.e. *plus quam satis*, by extension of the regular practice whereby *quam* is omitted after *plus* before numerals.

86 quis hic loquitur?: one of the standard formulae used to effect the transition from overheard monologue to dialogue (*An.* 267, 783, *Hau.* 517, *Ph.* 739, Pl. *Capt.* 133, *Ps.* 445, *Rud.* 333, *CGFP* 282.16; Bain 158–60). **ehem tun hic eras...?:** another standard formula (*Ph.* 858, *Hec.* 340, *Ad.* 901, Men. *Sam.* 70: Bain 160–1). **ehem:** an expression of surprise ('oh'), used by a speaker who is momentarily at a loss, especially when another character suddenly arrives or is noticed (Luck 70, McGlynn s.v.). **tun** = *tune* (cf. 65 *egon*). **eras:** impf. of 'fact just recognised' (Allardice 65), i.e. 'were you here all the time (and I have only just noticed)?', as are *stabas* and *ibas* (87). In this usage the impf. expresses what was happening in the past and is continuing in the present; English tends to use the pres. **mi Phaedria:** *mi* (or *mea*) + voc. suggests tenderness or intimacy, and, though not confined by T. to female speakers (351n.), is used by him as a female speech marker (Adams (1984) 68–73). Don. refers to the usage as a *blandimentum* and (on 95) even calls it a *peculiare uerbum Thaidos* (Intro. sect. 4): Thais employs it seven times, four of them in this scene (cf. 95, 144, 190).

87 quid hic stabas? quor non recta intro ibas?: Thais knows perfectly well why Phaedria does not go inside; this is typical courtesans' language (cf. Erotium at Pl. *Men.* 361–2 *animule mi, mihi mira uidentur | te hic stare foris, fores quoi pateant*; Phronesium at *Truc.* 352–3 *num tibi nam, amabo, ianuast mordax mea | quo intro ire metuas, mea uoluptas?*). **quid...?** 'why', as very commonly (*OLD quis* 16), in-

ternal acc. (64n.). **quor:** the regular spelling of *cur* in the time of Pl. and T. **rectā** 'straight', sc. *uiā* (*OLD* s.v.). **ceterum** 'as for the rest', 'however that may be', 'but' (*OLD* 5c). This remark is clearly an aside; it may be intended for Phaedria's ears.

88 uerbum nullum: the understood verb is probably *fecit* (*An.* 178, 752–3); on ellipse as a feature of T.'s dialogue see Intro. sect. 4. **quid taces?:** Thais continues to pretend that nothing is wrong.

89 sane: here ironic, 'obviously' (*OLD* 7), elsewhere 'certainly' (361), 'in truth' (607). **uero:** also ironic here, 'truly', 'in fact', as often (*OLD* 3b, McGlynn IV.2(c)). **haec:** nom. fem. pl. (= *hae* + *-ce*); on the form see Intro. sect. 4. **fores:** the pl. refers to the two leaves of the typical double door.

90 missa ... face 'put aside', 'forget about', a colloquial equivalent for *mitte* (*An.* 680, 833, *Ad.* 906). T. uses the archaic form *face* only as a metrical convenience at the ends of lines (Intro. sect. 4). **istaec:** acc. neut. pl. (Intro. sect. 4). T. has a marked preference for *istaec* over *ista* (whether nom. fem. sing. or nom. or acc. neut. pl.), regardless of metrical requirements.

91 quid 'missa'?: sc. *dicis*, 'how do you mean "forget it"?' **o Thāis, Thāis:** both the *o* and the repetition of the proper name underline Phaedria's emotion. The tone is here reproachful, as at *An.* 282 *o Mysis, Mysis*, which is the only precise parallel in T.; elsewhere *o* is amorous (455), effusive (743), or scornful (1061).

91–2 utinam esset mihi | pars aequa amoris tecum 'would that we both had the same amount of love'. **ac pariter fīeret:** lit. 'and that it happened equally' (sc. 'to both of us'); the subject of *fieret* is the following *ut* clause. The normal scansion of *fieret* is with a short *i* (*An.* 603, 700, *Ad.* 624); T. uses the archaic *fīeret* only as a metrical convenience at the end of the line (*Ph.* 593, *Ad.* 106).

93 tibi doleret: T. favours the impersonal construction *dolet* + dat. (*OLD* 4), which Don. (on *Ad.* 272) regards as an 'atticism', as against the personal usage (*doleo* = 'I grieve') regular in the classical period.

94 istuc refers to the same thing as *hoc* in 93 but from a different perspective, 'your exclusion of me' rather than 'this present situation'. *istūc* (= *istud* + *-ce*) is the usual form in T. for the classical *istŭd*, which is rarely, if ever, found. On the iambic shortening *ego*

ĭstuc see App. 1 3(*a*) *ad fin.* **abs te:** Pl. and T. use the archaic *abs* regularly before *te* but rarely otherwise (*Ad.* 254). **nihili penderem**: lit. 'valued at nothing'; the gen. of value (74–5n.) is commonly used after verbs of valuing (*NLS* §72(7), 86–7).

95 ne crucia te 'don't torment yourself', a metaphor from the crucifixion of slaves; the verb is relatively common in comedy in this sense, esp. in its passive or reflexive form (Fantham (1972) 48). On *ne* + imper. in T. see 76n. **obsecro** is used by T. as another marker of female speech, here in assocation with *mi* + voc. and *pol* (on clusters of female speech markers see Intro. sect. 4). Of the 24 occurrences of parenthetic *obsecro* in *Eun.*, more than half (13) are spoken by females (including four by Thais), even though three-quarters of the lines in the play are spoken by males. *obsecro* is typically used with commands (as here), in which case the tone is coaxing ('I beg you'), or with questions (356), where it expresses indignation or incredulity ('for heaven's sake'). See Adams (1984) 55–8. **anime mi**: one of T.'s rare terms of endearment (Intro. sect. 4); the obvious translation is 'my darling', though 'my heart' would be nearer to the sense of the Latin (196n.).

96 non ... quo: 28n. **pol:** a common mild oath used for emphasis, originally an oath by Pollux. Don. (on *An.* 486) describes oaths by Castor and Pollux as *apta feminis*; and in T. *pol* is a predominantly female oath (45 examples to 10), though in Pl. there are actually more male examples than female (159 to 84). Of the 14 occurrences in *Eun.*, only one is spoken by a male, the rest being shared between Thais (four), Pythias (seven), and Dorias (two). See Adams (1984) 50–3, Nicolson. **quemquam plus amem:** this includes the soldier; by expressing herself in a comparative way, Thais is stopping short of declaring her love for Phaedria, though she manages to imply it. **plus diligam:** *diligere* is a less physical term than *amare*, 'hold dear', as against 'love' (cf. Catul. 72.4 *sed pater ut gnatos diligit et generos*).

97 eo 'for that reason', picking up *quo.* **ita erat res, faciundum fuit:** a parataxis typical of informal speech (Pl. *Bac.* 333: Palmer 78–9); after *ita* we should have expected *ut faciendum esset.*

98 credo 'I suppose', ironic (*OLD* 8c). **misera:** also ironic, 'poor woman'; Parmeno may here be parodying the female tendency to use appositional *misera* in self-pity (179n.). **exclusti** = *exclusisti*;

T. generally prefers the contracted forms of the 2nd pers. perf. tense endings (Laidlaw 65–7). **foras:** adv., 'outside'; the addition of *foras* to verbs compounded with *ex-* is a typical colloquial pleonasm (Intro. sect. 4).

99 sicin agis...?: the phrase implies a rebuke, 'is this your attitude?', 'must you?'; for the split resolution in the first foot (*sicĭn ăgis*) see App. 1 3(*j*)(i). **sicin** = *sic* + *ne* with an *i* inserted for euphony and apocope of the final *e* (App. 1 3(*d*)(ii)). **age:** a common colloquialism ('come on!'), used for remonstration (as here), or exhortation (377); of 49 occurrences in T. there is only one other spoken by a female (*Hau.* 1052). **sed:** Thais turns to Phaedria. **qua gratia:** *'gratia' ueteres pro 'causa' ponebant* (Don. on *An.* 433).

100 accersi: 47n. **iussi:** the indic. is not infrequently found in indirect questions in T., especially after imperatives (as here), *uiden* (265), *scin* (338), and *audin* (1037), though the subj. is more common; the indic. is a colloquialism, reflecting an underlying parataxis (*dic mihi quid fecisti* = *dic mihi: quid fecisti?*). See *NLS* §179, Allardice 130–1, Palmer 78, 328–9. **ausculta** 'listen'. The word is common in comedy (18 examples in T.) and recurs in the lower poetic genres (Catul. 67.39, Hor. *Serm.* 2.7.1); it survives in the Romance derivatives *ascoltare*, *escuchar*, *écouter* (Palmer 170–1). **fīat** 'all right', 'if you like', assenting to a suggestion; the tone is often grudging (*Ph.* 811, *Ad.* 201), and there is a hint of this here.

101 potin: for *potisne*, with apocope of both *s* and *e* (cf. 99n. *sicin*). *potis* is an indeclinable adj.; for *potis est* = *potest* see Intro. sect. 4.

102 heus tu 'listen', 'take note', here with admonitory force (Pl. *Cas.* 837 *heus tu, malo si sapis cauebis*). *heus* is common in comedy, either attracting a person's attention (337), or, in mid-conversation, emphasising a point (276) or marking a transition to some important matter (217). The word is colloquial in tone rather than vulgar, occurring 15 times in Cicero's letters and twice in Virgil (see Austin on *Aen.* 1.321); at the same time it is generally used to social inferiors or equals, and it is thus bold in Parmeno's mouth addressed to Thais. See Watt, Hofmann 15–16. **hac lege** 'on this condition'. **astringo fidem** 'I pledge my word' (*OLD astringo* 8c).

103 taceo: transitive = 'keep secret' with (*ea*) *quae audiui* as object. **contineo** 'keep to myself' (*OLD* 5d).

104 sin 'if on the other hand'. **falsum:** sing., as if *quod audiui*

had preceded. **uanum** 'groundless', 'hollow', 'fanciful' (*OLD* 3a). **fictum** 'fabricated'. **continuo** 'immediately' (*OLD* 1).

105 plenus rimarum: Parmeno's comparison of himself to a leaking vessel is a striking one. The image is foreshadowed in 103, where *contineo* in retrospect suggests 'hold my contents' (*OLD* 9) and it is repeated at 121 (*effluet*); it is most unusual for T. to prolong an image to this length (Fantham (1972) 66–7, 73). There are verbal parallels in a description by Cato of an ivy-wood vessel which will retain the water of a water–wine mix but leak the wine (*Agr.* 111 *uinum effluet.... nam non continet uinum uas hederaceum*) but the metaphorical use may be original to T. (cf. *An.* 609, *Ph.* 745–6); it is later imitated by Horace, who talks of things 'which can be safely entrusted to a leaky ear' (*Serm.* 2.6.46). **perfluo** 'I leak'. The logical subject (as of 121 *effluet*) would be the liquid; for the container as subject see *OLD fluo* 6.

106 proin tu: 56n. **taceri** 'to be kept silent'; sc. *ea quae dicis.* **dicito:** the fut. imper. form is common in comedy, often linked with subordinate clauses in the fut. tense (214–15), with the implication that the order relates to some future situation rather than to the immediate present. But the distinction between the pres. and fut. forms is blurred, and the two can be found side by side with no obvious difference in sense (595 *cape ... facito*). The fut. imper. is also the regular legal form, found e.g. in the Twelve Tables (Palmer 357), and thus has impressive and imposing overtones; there may be a hint of these here (cf. 768, 853, 1057). See *NLS* §126, Allardice 82–3.

107 Samia: the migration of Samian women in comedy (cf. Chrysis in Men.'s *Sam.* and the Bacchis sisters in Pl.'s *Bac.*) seems to be related to the chequered history of the island in the fourth century BC: the inhabitants were expelled by Athens and replaced by Athenian settlers in 365 BC but were restored in 322 BC when the Macedonians forced the Athenians to evacuate the island. The probable scansion is *Să̆mĭā*, with the final *a* long as in Greek; *Sămĭă* would infringe Hermann's Law (App. I 3(*j*)(ii)). **habitabat Rhodi:** Don. sees an implication that, as a non-citizen there, she would be working as a *meretrix* to sustain herself and her family.

108 potest taceri hoc 'this can be kept quiet', meaning 'I can accept that this is true'; Don. (on *An.* 469) less probably suggests 'we'll say no more about that', with reference to the suggestion that

Thais had a *meretrix* for a mother. **ibi tum:** introducing the next stage of the narrative (*An.* 106, 131, 223); *ibi* occurs by itself meaning 'thereupon', 'next' (571: *OLD* 2), and its meaning here will be temporal rather than local (= 'on Rhodes'). **paruolam** 'tiny' (74–5n.).

109 dono . . . dedit: a common pleonasm; *dono* is dat. of purpose (*NLS* §68, Allardice 26–7). The gift rather confirms Thais' mother's status as a *meretrix.*

110–15 This interchange creates a strong presumption that the girl will indeed turn out to be citizen born, and will be duly married to one of the young men in the play, as happens to Glycerium in *An.*, who was similarly supposed to be the sister of a *meretrix.* Scholars have believed that Parmeno should not hear these words, since, if he does, he could hardly suggest to Chaerea the eunuch substitution (370) which leads to the rape of the girl; they have therefore reconstructed the Greek original either to eliminate Parmeno from this scene or to transfer these and the other crucial lines (notably 144–9) to a putative divine prologue. But there is no real problem with Parmeno's presence: he is clearly very sceptical of Thais' story and we can assume that he simply dismisses the girl's supposed citizen birth as a fiction.

110 ciuemne?: i.e. an Athenian citizen; this is crucial to her prospects of marriage, which at Athens could legally be contracted only between citizens. The question is given to Parmeno by ADE, but, as a serious question, it is more appropriate to Phaedria; Parmeno's role is to offer sceptical comments.

111 certum non scimus: lit. 'we do not know it as a certainty'; the commoner phrase is *certo scire* (199). Thais' uncertainty is a further reason why Parmeno should not take the girl's supposed citizen birth too seriously.

112 dicebat 'could tell'; the impf. implies repeated questioning. **signa cetera** 'the other indications (sc. of her origin)'. Don. suggests *domum patriam regionemque eius*; the audience may also think of the trinkets which often serve in comedy to establish the identity of long-lost children (753n.).

113 scibat: the regular form of the impf. of *scire* in T., though the MSS often (as here) offer an unmetrical *sciebat.* **potis erat:** 101n.; sc. *scire.*

114 hoc: the neut. sing. nom./acc. scans as a long syllable

(= *hocc*(*e*)) in all types of verse, even though the vowel is short (Allen (1978) 75–7). **praedonibus:** abduction by pirates is a not uncommon feature of the background of the plots of comedy (Men. *Sik.* 3–7, Pl. *Poen.* 897, *Rud.* 40).

115 unde: for *a quibus* (10–11n.). **abreptam:** sc. *esse puellam.* **e Sūnio:** Sunium was a coastal deme at the southern tip of Attica, about 25 miles from Athens; it had a prominent marble temple of Poseidon, of which substantial parts still survive. The preposition is used because the reference is to a district (*locus*) not a town (*oppidum*), as Cicero (*Att.* 7.3.10) explains, quoting this example and 539 *in Piraeo.*

116 mater ubi accepit: this can be scanned *mātĕr ŭb*(*i*) | *ăccēpit* with split resolution in the first foot (App. 1 3(*j*)(i)) or *mātēr* | *ŭb*(*i*) *ăccēpit* with archaic long vowel (App. 1 3(*f*)) and iambic shortening; the scansion *patēr* at *Ad.* 538 lends some support to the latter. **coepit:** inceptive verbs ('begin' etc.) are a common feature of narratives in T.; they add vividness by focusing on the beginning of an action rather than on its continuation.

117 docere educere: the first of several asyndetic doublets in the play; see Index.

119 cum illo: construe *cum illo hospite quocum rem habebam.* **rem habebam:** Don. glosses *rem* as *consuetudinem, amorem*; cf. Engl. 'was having an affair' (*OLD res* 10c). **hospite** 'friend', lit. 'guest', 'stranger'; the implication is that the man was a visitor to Rhodes, where Thais was still living, and that he took Thais with him when he returned to Athens (*huc*).

120 reliquit: i.e. bequeathed (*OLD* 8b), with the clear implication that the man is now dead.

121 qui istuc? 'How so?'; for abl. *qui* see 36n.

123 hic: Phaedria.

124 peruenire quo uolo: i.e. 'complete my story'.

125 interea: one of several temporal advs. by which T. articulates his narratives (cf. 108 *ibi tum*); it can bear the sense 'presently' as well as 'meanwhile' (*OLD a, c*). **miles:** Thraso; the name first occurs at 353. **me amare occeperat** 'had fallen in love with me' (22n.); cf. 116n. *coepit.*

126 in Cariamst profectus: Caria was an area in the southwest corner of what is now Turkey. It figured in the squabbles of the

Macedonian generals after the death of Alexander in 323 BC, and is mentioned several times in New Comedy as a scene of fighting for mercenary soldiers (e.g. Men. *Sam.* 629, *Sik.* 5–15). Thraso, like other *milites gloriosi* (Pl. *Mil.* 75–6), is a mercenary captain who hires out his services to foreign rulers. **interea loci:** a colloquial pleonasm, found only in comedy, in which *locus* refers to time rather than place (*OLD* 25b). *loci* is a partitive gen. ('at an intermediate point of time').

127 tute: 64n. **postillā:** an archaic form (cf. *posteā*), common in comedy (six examples in T.) and occasionally found as a colloquialism in later authors (Catul. 84. 9).

128 mea consilia ut tibi credam omnia 'how I confide all my plans to you'. This is again typical courtesan's talk; cf. Pl. *Truc.* 388 *tibi mea consilia semper summa credidi.*

129 Parmeno objects to what he sees as untruthfulness on Thais' part, as at 108 and 121–3, and Phaedria responds with heavy irony ('oh, is there something to doubt here, then?'), as at 89–90 and 155. The MSS (supported by Don.) give the first half of the line to Phaedria and the second to Parmeno, which creates a rather flat response, whether the sense is 'is there some doubt that I shall let this out?' (as Don.) or 'is there some doubt that Thais confides her plans to you?' Fleckeisen suggested giving the first half to Parmeno and the second to Thais ('Oh! Are you doubting me?'), but Thais' plural *hoc agite* in 130 strongly suggests that both Phaedria and Parmeno have spoken in 129. Parmeno's reference to himself in the 3rd person (cf. 925) will have been the cause of the original error in the MSS (cf. 50–6n.). See Tromaras (1990) 71–2, Thomas 2. **ne . . . quidem:** 'not . . . either' (*OLD ne* 6b). **oh** expresses a variety of emotions, of which surprise (pleasant or unpleasant) is a common ingredient, here feigned by Phaedria. It is often confused in the MSS with *o*, with the implication that the difference in pronunciation had been lost (the aspirate of *oh* must originally have been sounded); in practice the distinction seems to be that *o* is construed with the voc. (91n.) and the acc. of exclamation (70n.), whereas *oh* is used absolutely. Like a number of other 'primary interjections' *oh* is more frequent in T. (16 examples in six plays) than in Pl. (19 in 21); see Intro. sect. 4.

130 hoc agite 'keep to the point'; the general sense of *hoc agere* is 'pay attention', 'don't be distracted' (*An.* 186 *hoccine agis an non?* 'are you listening to me or not?', *Ph.* 435 *hoc age* 'get back to the

point'). **amabo:** another female speech marker (Don. on *Hec.* 524 *blandimenta muliebria*), used predominantly by women in Pl. (84 examples out of 91) and entirely so in T. (11 examples). The word is favoured by courtesans and their maids; the eight occurrences in *Eun.* are divided between Thais (two: cf. 150) and Pythias (six). It typically accompanies requests (lit. '(do this and) I will love you'); its tone is often better represented by 'darling' or 'do me a favour' than by a simple 'please'. See Adams (1984) 61–4. **illic:** on Rhodes.

131 nuper. eius: apparently to be scanned *nŭpĕr ĕius* with a split resolution in the first foot (980 *quĭdquĭd hŭius*, *An.* 809 *sĕmpĕr ĕius*). T.'s usual scansion of *eius* is monosyllabic; where the word is disyllabic, the first syllable is normally long unless shortened by iambic shortening (Laidlaw 27). **ad remst auidior** 'is rather greedy where money's concerned'.

132 forma ... honesta 'good-looking', abl. of description with *uirginem* (*NLS* §43(6), 83); *honestus* has connotations of good birth and respectability as well as mere physical beauty (*OLD* 4a). **uidet:** the historic pres. is a regular feature of T.'s narrative speeches, often, as here, heralding a climactic point in the story. Thais varies her tenses to good effect, changing to the perf. at 134–7 and back to the historic pres. at 138. **uirginem** 'maiden', rather than 'virgin'; the word has connotations of youthfulness and innocence. It is also the standard term for unmarried girls of 'respectable' background, whether or not they are technically virgins, and it may be a hint to the audience that it is constantly used (some 35 times altogether) of the girl in *Eun.*, even by those who have no idea of her true origin (229 Parmeno, 293 Chaerea, 773 Thraso). See Brown (1993b) 231–3, Watson (1983) 120–3.

133 fidibus scire: sc. *canere*, lit. 'knew how to play on strings'. Slave girls were prized for their musical abilities in addition to their beauty. They could be hired out to play at parties as well as to provide sexual favours: thus at *Ph.* 80–6 a girl belonging to a pimp is sent to a music school to improve her skills, and at Men. *Epit.* 477 Habrotonon is hired to play music at a festival. The instrument here is probably the lute (Lat. *cithara*), a guitar-like instrument held on the knee, rather than the lyre, which sat on the floor like a harp; the girl in *Ph.* is called both *fidicina* (109) and *citharistria* (82, 144). **pretium** 'a good price' (*OLD* 2). **ilico** 'on the spot' (*in loco*), hence

'immediately', with a merging of local and temporal senses (cf. 125n. *interea*).

134 producit, uendit: another asyndetic doublet (117n.), as is the following *forte fortuna*. The verb *producere* is the technical term for putting up for sale (*Hau.* 144 *produxi et uendidi*). **forte fortuna** 'by chance and good luck'; there was in fact a goddess Fors Fortuna, worshipped separately from Fortuna herself (at *Ph.* 841 Geta addresses both goddesses at once), who had two temples at Rome in T.'s day, one of them dating back to the monarchy (Var. *Ling. lat.* 6.17, Liv. 10.46.14: Platner–Ashby 212–14).

135 hic meus amicus: i.e. the soldier of 125. **emit eam:** *emit* must be perfect between *adfuit* (134) and *uēnit* (137), so that the *e* is long: *eam* must therefore be monosyllabic by synizesis to avoid the split resolution *ēmĭt ĕam* which would transgress Ritschl's Law (cf. 31–2n.).

136 imprudens . . . ignarusque 'unaware and ignorant'; T. is fond of rhetorical doublets of virtual synonyms (see Index).

137 is: the pronoun is strictly unnecessary, as are *ea* at 107 and *is* at 132, since there is no change of subject. This so-called 'anaphoric *is*' is common in early narrative prose and has been thought to derive from the language of fables and fairy tales; it is parodied by T. in the invented tale of *An.* 221–3 *fuit olim quidam senex | mercator; nauim is fregit apud Andrium insulam; | is obiit mortem.* See Palmer 120–1, Fraenkel (1951) 51–5.

137–8 me tecum quoque | rem habere: as Don. points out, Thais manages to imply that Thraso is the aggrieved party, not Phaedria. **sedulo:** with *fingit*, 'constantly'.

139 ait: two shorts by iambic shortening. Disyllabic scansion of *ais* and *ait* is the norm in T., often guaranteed by the metre; by contrast the *ai* in *aio*, *ain* (= *aisne*), and *aiunt* seems to have been treated as a diphthong.

140 id refers to the following *ne* clause. **acceperim:** sc. *puellam*.

141 uelle se . . . dare: acc. + inf. after *ait*; this use of *uelle* to form a fut. tense (= 'that he would give') foreshadows the 'modal' role of the verb in late Latin and the Romance languages. *uelle* must here represent *uelim* in the *oratio recta*, as being part of a remote fut. condition (*si fidem habeam*).

142 ego quantum suspicor 'as far as my own suspicions go'.

143 ad uirginem animum adiecit 'has set his heart on the girl'; for the amorous sense cf. Pl. *Mer.* 333–4. **etiamne amplius?:** sc. *fecit*, 'has it gone any further?'; on ellipse as a feature of T.'s dialogue see Intro. sect. 4.

144 quaesiui 'I have made enquiries', i.e. 'I have kept my ears open'; Thais can scarcely have asked Thraso himself or the girl (who has not yet been delivered to her). It is important to establish that the soldier has not actually slept with the girl, because the loss of her virginity would not only spoil Thais' plan to restore her to her family but also make it difficult for an honourable marriage to be arranged for her at the end of the play.

145 abducere: as Don. suggests, Thais' choice of words (*abducere* not *accipere*) sets up the soldier as a common enemy against whom she is enlisting Phaedria's help (cf. 150 *adiuta me*).

146 suis 'to her family'.

147 restituam ac reddam: another rhetorical doublet (136n.).

147–8 neminem | neque: the double negative is a colloquialism, but it is also found in Cicero and Virgil (*OLD neque* 7d, Palmer 75–6).

149 parere amicos beneficio meo: Thais frankly admits the element of self-interest in her concern for her 'sister'; her vocabulary very much suggests the concept of friendship (*amicitia*) as based on the exchange of mutual favours (*beneficia*). There is a similar element of self-interest at Men. *Epit.* 538–49, where Habrotonon hopes to gain her freedom by restoring a baby to its true parents.

150 id ... adiuta me: *id* is internal acc. ('in this'). **amabo:** 130n.

151–2 priores partis ... | ... habere: lit. 'have the first part', 'play the major role', a metaphor derived from the theatre (*OLD pars* 9, Fantham (1972) 33–5). In the context of a play theatrical metaphors gain an extra resonance; on the metatheatrical implications here see Frangoulidis 127–8. **hosce:** the intensive form is always elided in T. and is therefore used for other than purely metrical reasons (Intro. sect. 4). **nil:** internal acc. with adv. force, 'not at all', here 'make no reply'. **pessuma:** *pessumus* is very frequent in Pl. (22 examples); it occurs only twice in T. (cf. 1017).

153 cum istis factis: i.e. 'after what you have done', abl. of accompaniment (*NLS* §43(5)); this use of *cum* is colloquial (*OLD* 3c). **respondeam?:** deliberative subj.; for 'echo' questions see 191n.

154 eu noster 'well done, our side'. Geta similarly compliments his older master at *Ph.* 398; the tone here is rather more patronising. On Greek words in T. (*eu* = Gk εὖ) see Intro. sect. 4 and Index. **laudo** 'excellent', 'congratulations' (*OLD* 2). **perdoluit:** sc. *tibi*, 'it's really stung you'; for *dolet* impersonal see 93n., for intensive *per-* 48n.

155–7 Quintilian quotes these lines (9.2.58) as a model for orators of ethopoiia or mimesis (the imitation of another person's words or deeds). Phaedria is paraphrasing Thais' words from 108–10, 116–17, and 145–7.

155 aut here links two questions which are more or less parallel: 'did you expect me to reply?' and 'did you suppose that I didn't know what you were leading up to?'; see *OLD* 4, Austin on Virg. *Aen.* 2.520. **nescibam:** 113n. *scibat.* **quorsum** = *quo* + *uorsum* (cf. 82n. *aliorsum*). **paruola:** 74–5n.

156 hinc: from Attica (cf. 110).

158 nempe 'to be sure', introducing a statement of which the truth is taken for granted (*OLD* 1a). **redeunt denique** 'come down in the end' (*OLD redeo* 14b).

159 recipitur 'is admitted', 'is welcomed' (*OLD* 1). **qua gratia?:** 99n.

160 nisi si: an idiomatic pleonasm, relatively common in Pl. (16 examples) and T. (eight) and found also (e.g.) in Cicero, Ovid, and Tacitus (*OLD nisi* 7); the sense is '(I don't know why) unless perhaps it is because ...' **istam:** anticipatory acc.: *ista*, which is logically the subject of the *ne* clause (*times ne ista illum praeripiat tibi*), is brought forward to stand as object of *times*. The idiom is particularly associated in T. with the verbs *timeo, metuo, scio, nescio, nosco*. See Allardice 14.

161 illum talem: ironic, 'the fine fellow'. **tibi** 'from you', dat. of disadvantage (*NLS* §61, 64).

162 ergo 'well then' (*OLD* 2a). **cĕdŏ:** an archaic imper. form, frequent in comedy but also found (e.g.) in Cicero's letters and speeches; the basic senses are 'hand over' (776: *OLD* 1) or, as here, 'tell me' (*OLD* 2).

163 num ubi: lit. 'surely not anywhere', i.e. 'in *any* respect'; for the prosodic hiatus *nŭm ubi* in an anceps position see App. 1 3(*h*).

164 benignitatem: here 'generosity' in a financial sense rather than merely 'kindness' or 'good will'; Phaedria's love may be ro-

mantic but he is having to accept Thais' more pragmatic approach. **intercludier** 'to be interrupted'; the metaphor is from supplies being cut off (*OLD* 4b). *-ier* is the archaic ending of the pres. pass. inf., found in T. only as a metrical convenience at the ends of lines or half-lines.

165 dixti = *dixisti* (98n.). **ex Aethiopia:** the Greeks and Romans envisaged the Ethiopians as living right across Africa from west to east and even as having a branch in Asia (Hom. *Od.* 1.22–4, Hdt. 7.69–70, Virg. *Aen.* 4.480–2, Apul. *Met.* 1.8). Theophrastus (*Char.* 21.4) gives it as one of the characteristics of the man of petty ambition (*mikrophilotimia*) that he ensures that his slave is an Ethiopian. The author of *Rhet. Her.* (4.63) tells the story of the man trying to impress who borrowed an Ethiopian slave from his uncle to attend him to the baths. The point is not so much the geographical location as the colour of the skin; dark-skinnned slaves were fashionable in Greece from the time of Alexander's conquests and continued to be so in the Roman period. See also Tib. 2.3.55, Juv. 2.23, Ath. 4 148b, Alciphro, *Ep.* 2.2.5.

166 ancillulam: the diminutive here has connotations of young or petite. **relictis rebus omnibus** 'abandoning all my other business'; as Don. says, Phaedria is underlining the trouble that he took to fulfil Thais' requests.

167 porro 'further', here 'on top of that', adding a further point or another item to the list (*OLD* 5, 6). **eunuchum:** eunuchs were regularly employed at the courts of the Persian kings: Xenophon (*Cyr.* 7.5.58–65) explains that Cyrus chose eunuchs for his personal servants because of their capacity for loyalty, and Herodotus (6.32) describes how war captives were castrated for the purpose. Alexander is said to have used eunuchs as court officials and guards of the royal harems (Don. explains the etymology as εὐνή + ἔχων, 'guardian of the bed'), and Demetrius Poliorcetes to have brought them to Athens after the death of Alexander. At Rome eunuchs appear in the cult of the Magna Mater (Catul. 63) and in the low life described by Martial (3.82.15, 6.67.1) and Juvenal (6.366–78). There is no evidence that they were familiar figures of everyday life in T.'s day; in the context of the play the eunuch is an extravagant and exotic gift. See Ludwig (1973) 359 n. 13, *RE Suppl.* III 449–55, Dessen 124–6. Dessen interestingly sees the eunuch not

simply as a plot element but as central to an interpretation of the play in terms of sexual ambivalence, gender strife, and role reversal.

168 reginae 'wealthy women' (Don. *diuites*) rather than necessarily queens; cf. the similar use of *rex* (*Ph.* 70, 338).

169 minas uiginti pro ambobus: the gifts are meant to sound expensive in comparison with real-life prices, where skilled adult slaves seem to have cost only three to five minas. For comparison, the *adulescens* in comedy is willing to pay up to forty minas to purchase a girl friend from a pimp (Pl. *Epid.* 51–2), and a pimp is once tricked into buying a girl for sixty (Pl. *Per.* 665). The mina represented 431 gm of silver on the Attic standard. See Duckworth 275–6, *OCD*[3] s.v. weights.

170 tamen contemptus abs te: i.e. 'though spurned by you, even so ...'; for this 'anticipatory' use of *tamen* see *OLD* 4. On *abs te* see 94n.

171 ob: here 'in return for'. **quid istīc?** 'all right, then'; the phrase is used by people who are resigned to accepting an opponent's arguments (Don. *hoc aduerbium consentire incipientis est*). *istīc* is the adv. = 'in that matter of yours', with *dicendum est* (e.g.) to be understood (*OLD istic* 2a).

172 hac re: i.e. by your withdrawal for a few days.

174 potius quam ... habeam 'rather than (that I should) have'; the ellipse of *ut* is regular in T. (*OLD potius* 6). **ut iusseris:** fut. perf., 'as you order'; Thais' 'surrender' is of course tactical.

175 istuc uerbum ... diceres 'you uttered that remark'. For *uerbum* of a whole utterance rather than of a single word see *OLD* 10; on the form *istuc* see 94n.

175–7 ex animo ac uere ... | ... sincere: the accumulation of synonyms underlines the intensity of Phaedria's emotion and the romantic nature of his love. The passage is echoed by Catullus with reference to Lesbia's promises (109.3–4 *facite ut uere promittere possit* | *atque id sincere dicat et ex animo*). **perpeti:** 48n.

178 labascit 'he wavers'; Don. (on *Ad.* 239) derives the metaphor from a tree tottering under an axe. **quam cito:** exclamatory, 'how quickly'.

179 misera: Thais is adopting a tone of injured innocence. This use of *miser* in apposition to a 1st pers. subject is another characteristic of female speech in T.; the eight examples in *Eun.* are shared

between Thais (here and 827) and her maids Pythias (five) and Dorias (one). See Adams (1984) 73–4. **quam:** here the interrogative adj., agreeing with *rem.* **ioco** '(even) in jest', implying that Phaedria's serious requests were granted even more readily.

180 tandem: with questions = 'pray', 'I ask you', 'after all' (*OLD* 1b). **quin perfeceris** 'but that you have obtained it', 'without obtaining it'. *quin* (abl. *qui* + negative *-ne* = 'by which not', 'how not') occurs in a variety of uses, usually after a negative main clause; here *quin perfeceris* is the equivalent of a generic relative clause (= *nullam rem uoluisti quam non perfeceris*; cf. 1n.). See *NLS* §185–7, Palmer 339–40.

181 hoc looks forward to the following *ut* clause.

182 saltem ... solum: Thais rhetorically minimises her request. **siquidem bīduom:** sc. *petis, id concedam*; the dialogue is again elliptical (143n.). On the scansion *sĭquidem* see 50n.

184 non plus bīduom: for the ellipse of *quam* cf. 85n. **'aut' nil moror** 'I don't much care for your "or"', 'I've no time for your "or"'; the idiom arises from the sense 'linger over' (*OLD moror* 4d). For *nil* see 151–2n.

185 hoc modo 'just this one thing' (for *modŏ* = 'just' see 65n.). **sine te exorem** 'allow me to persuade you', parataxis for *sine ut,* as frequently with indirect commands in T. (Allardice 133–5); *sine* + subj. is in fact more common in T. than *sine* + inf. (cf. 124, 152). **exorem** here takes a double acc. (*hoc* internal, *te* external), as regularly with verbs of asking (*NLS* §16(ii)). **scilicet:** here 'evidently', with a tinge of irony, elsewhere 'presumably' (346), 'quite' (401), 'of course' (676), 'yes indeed' (1040).

186 merito te amo, bene facis: formulaic expressions of gratitude for a favour, roughly 'you're a darling' and 'that's very kind of you'. The former implies a certain degree of intimacy (*Hau.* 360, *Ad.* 946: *OLD amo* 10a); the latter is more polite (Don. *non iudicantis sed gratias agentis*: *Ad.* 601, 604). **merito:** adv., 'as you deserve'.

187 rus: i.e. to the family farm. It is a standard situation of Greek and Roman comedy that the family on whose town house the stage action is centred also has a farm in the country, where the father may be in residence (611, *Hec.* 224, *Ad.* 45) or the son may be sent for various purposes (*Ad.* 93–5, 840–1, Pl. *Cist.* 225–8, *Mer.* 64–8). The farm is conceived of as being no great distance from the city, near enough to travel there and back during the day (*Ad.* 523–5, Pl. *Mos.* 929/1075). **hoc ... bīduom** 'for these two days', acc. of dura-

tion of time (*NLS* §10). **me mācerabo** 'I'll torment myself'. The image is culinary (Engl. 'I'll stew'); see Fantham (1972) 59–60.

188 certumst 'I've decided', 'my mind's made up', a common colloquial idiom, with some 70 examples in Pl. and T. **mos gerundust:** *morem gerere* + dat. in the sense 'oblige', 'humour', 'indulge', 'defer to the wishes of' is common in comedy, but is by no means confined to it (*OLD mos* 6); on the prosody of *gerundust* see App. I 3(*e*).

189 fac ... adducantur: parataxis with an indirect command (185n.). Parataxis is regular in T. with the imper. *fac*, though *fac ut* is also found (281). **illi:** i.e. the eunuch and the Ethiopian slave girl. **maxume** 'certainly' (*OLD* 7). This looks like an exit line, with Parmeno going into the house to fetch the gifts at this point. T. has a number of 'unmarked' exits, particularly when a character departs into his own house; in this respect he is rather less precise than Men. and Pl. See Gilula (1979), Duckworth 120–1.

190 in hoc biduom 'for the next two days'. **Thais, uale:** the unusual rhythm, with no caesura in either the third or the fourth foot, underlines Phaedria's emotion; on caesuras see App. I 1(*e*).

191 numquid uis aliud?: the standard leave-taking formula of comedy and no doubt of real life (lit. 'do you want anything else (before I go)?'), which demands at most a conventional reply, such as *recte* (342) or *ualeas* (Pl. *Cist.* 119), before the speaker departs. But in a third of the examples in comedy the question is taken more literally, and further requests are made of the speaker, who may thus be detained on stage. It is unusual for the other character to leave first, as Phaedria does here, but it is hazardous to argue from this that T. has made some change to the structure of the Greek original; there are parallels at 213 and at Pl. *Am.* 542–5, where Amphitryo says *numquid uis?* twice but Alcumena is the first to leave. See Gilula (1979) 522–3, Brothers, Duckworth 118, Hough (1945). **egone quid uelim?:** the 'echo' of the original question produces a subj., which can be regarded either as deliberative ('what should I want?') or as a virtual indirect question (= *rogasne numquid ego uelim?*). See *NLS* §175, 179, Allardice 132.

192 praesens absens ut sies: sc. *uelim*, 'that you should be absent in mind when you are present in body'; for *uelle* + *ut* see *OLD* 6c. **sies:** 66n.

193–5 The repetition of *me* emphasises Phaedria's possessiveness.

194 me somnies 'dream of me' (for *somniare* transitive see *OLD* 1c). **me exspectes** 'long for me'.

195 me speres 'hope for me'. **me te oblectes** 'delight in me'. *me* must here be an instrumental abl. (*NLS* §43(1), 44); elsewhere T. construes *se oblectare* with *in* or *cum* (*Ad.* 49, 284).

196 A striking line, which reflects the depth of Phaedria's love and the mutuality which he longs for. The idea that love is the surrender of one's heart (*animus*) to the beloved is relatively common in Roman comedy (Pl. *As.* 141 *amans ego animum meum isti dedi*; *Hec.* 297 *impeditum in ea expediui animum meum*), and is indeed implied in the term of endearment *anime mi* (95). This seems to be essentially a Roman view of love (there is no real parallel in Greek comedy); Plutarch ascribes to the elder Cato the related view that the lover's soul dwells in the soul of the beloved (*Cat. mai.* 9.5, *Amat.* 759c). But what Phaedria actually says here is 'be my heart as I am yours', which goes one stage further, suggesting not merely an exchange but the fusion of the two personalities; this is a conceit found later in love elegy (Ov. *Am.* 1.7.60, Prop. 2.28.42) but not otherwise in comedy. The line makes an effective exit line; the natural assumption would be that Phaedria departs at this point for the family farm (187 *rus ibo*), but it becomes clear from 207 that he actually goes into his house. See Konstan (1986) 376–7, Zagagi (1980) 78–80, 134–7, Flury 25–7. **meus:** on the scansion see App. 1 3(*d*)(i). **fac sis:** 189n. **quando ego sum:** *quando* (causal) + indic. is regular in T.

197–206 Thais is left on stage to deliver an 'exit monologue' (Intro. sect. 2); there are only two exit monologues in *Eun.* (cf. 918–22), reflecting a desire on T.'s part to maintain the continuity of his plays by avoiding empty stages. Some scholars have seen this monologue as an abbreviated version of what stood in the Greek original, especially in view of the problems of 203–6 (see n.), but it seems unlikely that Men. would have given Thais an extended expository monologue here after the expository dialogue of 99–149. As it stands, the monologue is very similar in function to Micio's at the end of the first act of *Ad.* (141–54), giving the speaker's real view of the situation, adding a little expository detail, and announcing a future course of action; and this may have been the pattern of the Menandrian original in both cases.

198 ex aliarum ingeniis: sc. *meretricum*; T. makes explicit his

departure from the stock characterisation of the courtesan. Don. commends T. for presenting new versions of stock characters in a way that delights rather than disturbs the audience (*hic Terentius ostendit uirtutis suae hoc esse ut peruulgatas personas noue inducat et tamen a consuetudine non recedat, ut puta meretricem bonam cum facit capiat tamen et delectet animum spectatoris*). It is not clear that Don. here means to contrast T. with Men., who in fact also varies the stock characterisations.

199 pol: 96n. **quae mihi sum conscia:** i.e. 'I am aware of my own motives, so believe me.' **hoc** looks forward to the following acc. + infs.

200 falsi quicquam: partitive gen. (24n.).

201 quemquam cariorem: Thais again expresses her love for Phaedria in comparative terms (cf. 96n.). But in the context of a monologue this amounts to a statement of genuine feeling.

202 quidquid hūius feci 'whatever I have done in this matter'; the gen. is again partitive (24n.). **hūius** = *huius rei*. The scansion is here disyllabic with the first *u* long, as is normal in T., though in some places he treats the word as monosyllabic by synizesis (746); see Laidlaw 26–7.

203–6 The obvious interpretation of these lines is that Thais has contacted the supposed brother and arranged for him to come to her house that day but has not so far met him. But this is contradicted when the brother himself (Chremes) arrives and reveals that he has already been to her house at her request and been subjected to detailed questioning there (507–30). Some scholars have denied that lines 203–6 positively exclude an earlier meeting, while admitting that T. could have made the situation clearer; others have seen the discrepancy as evidence of some recasting by T. of the Greek original, involving either a hypothetical divine prologue in Men. or a rewriting by T. of the Chremes scene at 507–30. See Lowe (1983) 434–6, 441–2, Gratwick (1972) 30–1, Lefèvre (1969) 23–5, Brothers 318–19.

203–4 propemodum | ... repperisse 'have as good as discovered'. Don. interprets this as meaning 'have got to know but not yet identified as the girl's brother' (*ideo 'propemodum' quia hominem quidem nouit sed fratrem uirginis nondum probauit*), which would allow for a prior meeting. **adeo** 'quite'.

205 uenturum: sc. *se uenturum esse*; for the acc. + inf. after *con-*

stituere = 'agree', 'arrange' see *OLD* 13a. **ad me ... domum** 'to me at home', the regular idiom for 'to my home'.

206 concedam hinc intro: T. uses a stock stage-directional phrase to mark Thais' exit (*Ph.* 891 *sed hinc concedam*, Pl. *Ps.* 571 *concedere ... hinc mi intro lubet*). **dum uenit:** T. uses the pres. indic. after *dum* = 'until' with reference to the fut. when the event is regarded as fixed or certain, otherwise the subj. (Allardice 141).

The renaissance editors placed the end of T.'s 'first act' here on the basis of the empty stage. For T. this is an academic question, since Roman plays were performed continuously (Intro. sect. 3); but it is a reasonable speculation that the first act of Men.'s *Eun.* did end at this point. See Lowe (1983) 440–1.

II.i: Phaedria, Parmeno (207–231)

Phaedria returns with Parmeno, repeating his instructions to deliver his presents to Thais as soon as possible. Phaedria then departs for the country, leaving Parmeno to reflect on the effect of love on his master's character. The soldier's parasite Gnatho approaches with the girl for Thais.

The scene allows Parmeno to express his scepticism of the effectiveness of Phaedria's gifts and of his ability to 'stick it out' in the country; he continues to be witty rather than sympathetic. At the same time, Parmeno's revelation that Phaedria was once a perfectly sensible young man tends to make Phaedria's character more attractive, though we can only smile at his belief that he can endure his separation from Thais. The characterisation and the attitude to love of the opening scenes are thus reinforced.

There is some awkward repetition here from I.ii (notably 207 *fac ... deducantur isti* ~ 189, 216 *rus ibo* = 187), which raises the suspicion that T. has here adapted or expanded his Greek model. It is an attractive hypothesis that in Men.'s *Eun.* Phaedria did leave for the country at 196 (see n.). There was no real need for him to go into the house first; journeys to and from the family farm in comedy regularly take place without elaborate preparations (*Hec.* 610–12 is a rare exception, but that is for a protracted stay). In that case Men.'s second act will have begun with an entrance monologue by Parmeno, corresponding to 225–31 with perhaps some material from 217–24,

which T. has replaced with a Phaedria–Parmeno dialogue; such an adaptation would be in keeping with a general tendency of T.'s to replace monologue by dialogue (Don. on *An.* 14 and *Eun.* 539). See Lowe (1983) 428–31, 438–40.

The scene is in musically accompanied recitative, with mixed metres for the Phaedria–Parmeno dialogue (207–24) and trochaic septenarii (tr^7) for Parmeno's following monologue (225–31); for the effect of the various metres see Intro. sect. 5. The mixed-metre passage contains a series of continuous trochaic sequences each terminated by a cretic cadence (207–9, 211–13, 214–15, 216–18) and a run of iambic octonarii (ia^8) also ending with a cretic cadence (219–24); for this analysis see App. I 4, p. 304.

207 fac ... deducantur: 189n. **isti:** i.e. the eunuch and Ethiopian slave girl; *isti* here ('those in *your* care') contrasts with *illi* at 189 ('those waiting inside the house'). **at diligenter:** sc. *facias.* The opening two lines of the dialogue are very rapid, with two ellipses (cf. 208 *at mature*) and eight separate utterances altogether. There are further ellipses at 209 (*difficile sit*), 212 (*minume*), 217 (*censeo*), 218 (*tene*), 224 (*uniuorsum triduom*), and another four-utterance line at 217. On rapidity of dialogue in T. see Intro. sect. 4.

208 fiet 'it shall be done'. **mature** 'quickly' (*OLD* 1). **satin hoc mandatumst tibi?** 'are my instructions quite clear?'; *satin* = *satis* + *ne* (101n.). **ah:** one of the 'primary interjections' which are much commoner in T. (50 examples) than in Pl. (21). It conveys a variety of tones, usually reproving, correcting, or complaining (Engl. 'oh!' rather than 'ah!'). *ah* is the usual spelling in the MSS of Pl. and T., though *a* is standard in later authors; as with *oh* (129n.) the aspirate must originally have been sounded. T. is fond of line endings like this, where a monosyllabic exclamation by a new speaker is tacked on over an elision (cf. 223 *hui*, 236 *oh*, 237 *em*, 680 *au*, 962 *hem*); the aim must be to add rapidity to the dialogue, as if the actor is rushing his cue.

209 rogitare, quasi difficile sit! 'fancy asking that, as if there were any difficulty (in my carrying out your order)!' *rogitare* is here genuinely frequentative (= 'keep on asking'); the inf. is exclamatory, sc. *tēne* (225n.).

210 aliquid inuenire: i.e. 'find some money'.

211 quam hoc peribit: *quam* is correlative to *tam ... facile,* 'as easily as you will lose this', viz. the money spent on Thais' presents. **peribit ... pereo:** a play on two senses of *perire*: of money, to be wasted (*OLD* 2a), and of people, to be ruined (*OLD* 5). **quod** 'a thing which', with reference to the clause *ego ... pereo.* **mist:** i.e. *mihi est.*

212 ne ... patiare: 76n; *-re* is the old spelling of the 2nd pers. sing., which T. favours over the later *-ris.* **istuc:** i.e. 'the loss you are talking about' with reference to the *hoc* of the previous line (cf. 94n.). **iniquo ... animo** 'anxiously'; contrast *aequo animo* = 'calmly'. **mimume** 'not in the least' (sc. 'I am not in the least anxious'). **qui effectum dabo** '(I) who will put it into effect'. For the loosely attached relative clause cf. *Ad.* 403 *satin scis ibi esse?* :: *oh qui egomet produxi* ('Are you sure he's there?' :: 'How do you mean, when I escorted him myself?'). For the periphrasis *effectum dare* for *efficere* (lit. 'render it done') see *OLD do* 24b.

213 sed numquid aliud imperas?: 191n. Here again the conventional question is taken literally, and the other person leaves first.

214 ornato uerbis: i.e. 'talk it up', 'set it off by your eloquence'; on the fut. imper. see 106n. **quod poteris** 'as far as you can', a 'limiting' relative clause (*OLD qui* 16b). The scansion *poterîs* by *brevis in longo* is required, since *potĕrĭs* would offend Hermann's Law (App. I 3(*i*), I 3(*j*)).

216 memini, tametsi nullus moneas: a 'mixed' condition, in which the indic. main verb expresses a fact and a further apodosis has to be inferred to match the remote protasis, here '(and I would remember) even if you didn't remind me' (*NLS* §200, Allardice 123–4); elsewhere in T. *tam etsi* is followed by the indic. (316) **nullus:** emphatic for *non*, 'not at all', a colloquialism found not only in comedy but in (e.g.) Catullus (8.14 *cum rogaberis nulla*) and Cicero's letters (*Att.* 11.17.1); see *OLD* 6. **rus:** 187n.

217 censeo 'I approve', 'I think you should' (*OLD* 3b). **sed heus tu** 'but listen' (102n.). **censen** = *censesne*, 'is it your opinion?' (*OLD* 1). **offirmare** 'stiffen my resolve'; the verb is either intransitive (Pl. *St.* 68) or transitive with a second *me* understood (*Hau.* 1052 *offirma te*). **et:** for the conjunction added at the end of the line over an elision cf. 349 *aut*, 362 *ac.*

218 perpeti: 48n. **ne redeam interea:** noun clause as

object of *perpeti*, lit. 'endure not returning meanwhile' (*OLD ne* 8c). **tēne** = *te* + *ne*, sc. *censeo posse offirmare?* **hercle:** a favourite oath of Parmeno's (50n.).

219 iam 'straightaway' (Don. *pro 'statim'*). **reuortēre:** = *-ēris* (212n.). **horsum** = *huc* + *uorsum* (82n.), 'in this direction'. **insomnia** = 'sleeplessness' was treated as a fem. sing. in early Latin (Pl. *Merc.* 25, Pac. *trag.* 9, Caec. *com.* 168), though it is regularly found as a neut. pl. in the classical period (*OLD insomnium* 1).

220 opus: the reference is to working on the family farm (187n.); on the scansion see App. 1 3(*d*)(i). **defetīger:** intensive *de-* is another feature of colloquial language (Palmer 76); T. in fact uses *defetigare* four times and the simple *fatigare* never. **usque** 'completely' (*OLD* 9). **ingratiis** 'against my will', 'in spite of myself'.

221 hoc plus facies 'that's all you'll achieve', lit. 'you will achieve more by this much', abl. of measure of difference (61–2n.). **abi** 'get away with you', 'enough', a common colloquialism, usually implying a rebuke (*OLD* 6b) but sometimes positive in tone (*OLD* 6c). **nil dicis:** i.e. 'you are talking nonsense'.

222 me indulgeo: Don. *sic ueteres quod nos 'mihi' dicimus*. The MSS all have the classical *mihi;* for the acc. cf. *Hau.* 988.

223 illam căream: so AG[1]; the other MSS have the classical *illā,* but *carere* + acc. is the norm in early Latin (Pl. *Curc.* 136, Turp. *com.* 32). **si sit opus:** remote fut. condition ('couldn't I do without her if I had to?'). *opus est mihi* is standard Latin for 'I need', 'I have to', used elliptically (as here: *OLD* 13a) or with the abl. (632: *OLD* 12a). **uel** 'even', introducing an unlikely proposition (*OLD* 5a). **totum trīduom:** 187n. **hui** 'wow!', another 'primary interjection' (cf. 129 *oh*, 208 *ah*) which is more frequent in T. (14 examples) than in Pl. (four); it expresses surprise or admiration, often feigned (as here). For the monosyllabic exclamation at line end see 208n.

224 uniuorsum triduum? 'a whole three days?', sc. *illam careas.* **uide quid agas** 'look to what you are doing', 'steady on', a colloquialism addressed to people embarking on dangerous or foolish enterprises (Don. *sic dicitur magna aggredientibus*). **stat sententia** 'my mind is made up'. With this impressive exit line Phaedria departs for the country, which in the Roman convention lay to the audience's left (Intro. sect. 2).

225–31 Parmeno is left on stage to deliver a 'link monologue', leading into his following scene with Gnatho. There are only five link monologues in the play, all brief, three of them spoken by Parmeno; their function is to maintain dramatic continuity. See Duckworth 107–8, Prescott (1939).

225 di boni: a common oath, expressing surprise, indignation, or sometimes satisfaction (Engl. 'good heavens!', 'good Lord!', 'heavens above!'); there are four examples in T. but only two in Pl., who prefers *di immortales* (232n.). **quid hoc morbist?** 'what kind of a disease is this?'; the gen. is variously described as partitive (24n.) or defining (696n.). The idiom *quid hoc* + gen. usually has a depreciatory tone, as here; see *OLD hic* 8b, Allardice 19. Disease is another of the metaphors for love (cf. 53n.) which, though found in Pl. and Men., are particularly taken up by T. (*An.* 193 *aegrotum*, 831 *medicarer*, Ph. 822 *mederi*) and then greatly developed in Roman elegy; see Fantham (1972) 14–18. **adeon homines immutarier** 'to think that men are so changed', exclamatory acc. + inf., usually expressing indignation or at least displeasure (Palmer 318, Allardice 84–5); the introductory *-ne* suggests that the construction is akin to a question, 'is it really the case that...?' On the ending *-ier* see 164n.

226 cognoscas 'recognise' (*OLD* 8a). **eundem**: generalising sing. after *homines* (Allardice 5–6); for the reverse process cf. 1–3 *si quisquam ... in his.* **hoc:** i.e. than Phaedria, abl. of comparison (*NLS* §78–9).

226–7 nemo ... | ... quisquam: an emphatic colloquial pleonasm, 'no-one at all'. **ineptus ... seuerus ... continens** 'silly ... serious ... sober'. Grumio makes similar remarks about his young master at Pl. *Mos.* 29–32.

228 sed quis hic est qui...?: a common formula to mark the approach of a new character (Pl. *Cist.* 534, *Epid.* 435, *Ps.* 592, *Trin.* 840, 1006). **hic** regularly scans short when followed by a vowel in Pl. and T. (and occasionally in later authors as a deliberate archaism: Lucr. 2.387, Tib. 1.10.39, Virg. *Aen.* 4.22, etc.). The normal classical scansion is long, even though the vowel is short; this derives from a supposed spelling *hicc(e)* on the analogy of *hocc(e)*. See 114n., Allen (1978) 75–7. **pergit:** here 'proceeds', 'makes his way' (*OLD* 1a); cf. 18n. **attăt**: though in Greek ἀτταταῖ is a solemn enough word to appear in tragedy as an expression of pain

(Soph. *Ph.* 790, etc.), *attat(ae)* in Latin is almost entirely confined to comedy, where it expresses dismay at the recognition of an unpalatable truth ('oh no!', 'help!'). Like *oh, ah, hui,* etc., it is more frequent in T. than in Pl., though in this case only proportionately (seven examples in six plays of T. as against 15 in 21 of Pl.). **hicquidemst . . . Gnatho:** another formulaic expression, identifying a newly seen character (Pl. *Am.* 660, *Au.* 728, *Bac.* 774, 1105); *hic* is here scanned short by enclisis (App. I 3(*c*)). It would be appropriate for Gnatho to approach from the audience's right, since Phaedria has just departed to their left (224n.); it follows that the soldier's house, from which Gnatho is presumably coming, is to be notionally located off-stage to the right (i.e. in the direction of the forum).

229 ducit secum una 'he is bringing along with him'. **uirginem:** 132n. **dono:** 109n. **huic:** i.e. Thais. **papae:** another example of popular Greek-derived slang. As with ἀτταταῖ, though παπαῖ is perfectly at home in tragedy as an expression of pain (Soph. *Ph.* 792, etc.), its Roman equivalent is almost entirely confined to comedy, where it expresses delight or admiration ('gosh!'), sometimes feigned. There are four examples in T., all in *Eun.* (three of them spoken by Parmeno), and eight in Pl.

230 facie honesta 'a good-looking girl!', abl. of description (132n.), sc. *uirginem.* The immediate point is that Thais will be more impressed with her than with Phaedria's present. But, as Don. hints, beautiful girls also attract lovers. **mirum ni** 'I'll be surprised if . . . not', with ellipse here of *erit.* **me turpiter . . . dabo:** lit. 'I'll present myself shamefully', i.e. 'cut a sorry figure'. On the scansion *turpitĕr* by *brevis in longo* see App. I 3(*i*).

231 decrepito: exactly the Engl. 'decrepit', as applied to the elderly (*Ad.* 939, Pl. *Mer.* 314). Its derivation is unclear: the ancient commentators suggest *de* + *crepare* in the sense 'unable to speak properly' (McGlynn s.v.; cf. *OLD*). **hoc** might suggest that the eunuch was already on stage, and it would make an effective visual contrast in the next scene if Parmeno with the eunuch and Ethiopian slave girl were ranged against Gnatho with his girl and her maid (Goldberg (1986) 109). But Parmeno does not bring out Phaedria's presents until line 469. For *hic* of a person off stage cf. 201 *hoc Phaedria, Hau.* 180 *hunc Menedemum.* **superat** 'surpasses', 'puts in the shade'.

II.ii: Gnatho, Parmeno (232–291)

Gnatho enters congratulating himself on his technique as a parasite, and, after teasing Parmeno on Thais' transfer of affection from Phaedria to the soldier, goes into Thais' house to deliver the girl. As Gnatho departs to rejoin the soldier, Phaedria's younger brother Chaerea approaches from the harbour.

This is the first of the scenes in the play involving the parasite and soldier, who, according to the prologue (30–2), were imported into T.'s *Eun.* from Men.'s *Kolax.* Its main function is to amuse the audience. The whole of Gnatho's entrance monologue must come from *Kolax*: it focuses attention on the parasite, but it has no bearing on the plot, serving only to hold up the action. The ensuing Gnatho–Parmeno dialogue, on the other hand, which does achieve the delivery of the girl to Thais and the conveying of the soldier's dinner-party invitation, must have had a counterpart in Men.'s *Eun.*, if we accept that (i) the girl raped by the 'eunuch' there was presented to the courtesan by a rival lover, and (ii) the dinner party was necessary to remove the courtesan from the house during the perpetration of the rape.

Gnatho belongs to the type called in Latin *parasitus* (best represented in Engl. by 'parasite'). The word means 'one who eats alongside' and was first applied to religious officials who received free meals in the performance of their duties. It was introduced into Greek comedy in the Middle Comedy period as a name for the character previously known as *kolax* ('flatterer'), after which the two terms seem to have become virtually interchangeable, though this point is still under dispute. The Greek author Athenaeus (*c.* AD 200), who preserves innumerable quotations involving parasites and flatterers from Middle and New Comedy (234c–262a), also makes it clear that these were figures of real life in Greece and not just comic conventions. To the Romans, on the other hand, the parasite must have seemed an unreal and exotic figure. He is a favourite character with Pl., who displays basically three types, (i) those who seek free meals from a patron by witty conversation, (ii) those who do so by fawning and flattering, and (iii) those who are practical schemers and manipulators. T. has only two parasites in his six plays, Phormio in

Ph., who belongs to the third type, and Gnatho, who belongs to the second. In this scene Gnatho's mastery of the art of flattery (247–53) and his ability to secure invitations to dinner (255–9) are both emphasised; he also displays considerable arrogance in despising his less resourceful acquaintances (239) and in setting himself up as the master of a school of flatterers (264). As befits a larger-than-life character, Gnatho's language is ebullient and colourful (232–69n.). See Brown (1992) 98–102, Nesselrath 309–17, Lowe (1989) 161–9, Arnott (1968), Duckworth 265–7.

Parmeno, who is at a disadvantage in relation to the respective gifts of Phaedria and the soldier, makes a spirited response to Gnatho, with some telling asides (254, 265, 269–70), ironic rejoinders (271, 279, 288), blunt retorts (272, 273, 279, 281), and vivid imagery (284, 285), though his language is inevitably overshadowed by Gnatho's. In fact he holds a trump card in that Thais has promised to take Phaedria back after two days: he hints at this in Gnatho's presence (275–6), and exultantly proclaims it when Gnatho has gone into Thais' house (283–5). The scene thus introduces a new aspect of Parmeno's character, in that he begins to show some of the qualities of the 'loyal slave' (46–80nn.).

This is another recitative scene. Gnatho uses tr^7 for his exposition of the technique of flattery; he changes to iambic septenarii (ia^7) when he goes on to talk of his reception in the market (255), and this metre continues for the rest of the scene. On the effects of the different metres see Intro. sect. 5, p. 29; to the modern ear ia^7, which are used in only three scenes in the play, derive a certain jauntiness from their 'upbeat' ending on an unstressed final syllable.

232–69 This is a full-scale overheard entrance monologue, expanded to some length, accompanied by asides and terminated formulaically (81–6n.). It lasts for 36 lines, if we discount the two asides by Parmeno, which makes it the third longest monologue in T. (cf. *Ad.* 26–81, *Hec.* 361–414). However, unlike T.'s other long monologues, it is detached from the action; it is much more in the tradition of Pl., who is quite happy to include long inorganic speeches which hold up the plot. Several of Pl.'s parasites do have discursive self-introductory monologues (*Capt.* 69–109, *Men.* 77–109, *St.* 155–

233); these differ from Gnatho's in that they tend to indulge in incongruous Roman allusions and they lack Gnatho's philosophical posturing.

The language of the speech is very colourful. Its basic tone is of racy informality, with colloquialisms of various kinds, including Greek words (244, 255, 257, 263), pleonastic expressions (246), oaths and exclamations (232, 236), and frequentative verbs (249, 253, 255, 262). But it also uses a host of rhetorical devices, notably antithesis (232), litotes (235), pairs of synonyms (234), triplets (236, 242), a quintuplet (257), paradox (243), neat verbal repetition (251–2), other forms of word play (236, 249–50, 264), and a variety of metaphors (235, 236, 247, 268). See Arnott (1970) 54.

232 di immortales: a portentous opening. Pl. has more than 50 examples of this oath in a variety of contexts; T. has only four, all of which are in reaction to unwelcome news (cf. *Ph.* 351, 1008, *Ad.* 447). **homini homo quid praestat?** 'what makes one man better than another?', i.e. 'how one man differs from another!', a good philosophical reflection (*Ph.* 790 *uir uiro quid praestat!*, Antiphanes 103 K–A ἀνδρὸς διαφέρει τοῦτ' ἀνήρ 'a man differs from another in this'). *quid* here means 'in what respect?' (cf. 87n.); for the dat. *homini* see *OLD praesto* 2a.

232–3 stulto intellegens | quid interest? 'how does the intelligent man differ from the fool?' *stulto* is abl., in spite of the parallel with *homini*; there are no clear examples of *interest* + dat. For *interest* with a personal subject see *OLD* 7; for iambic shortening (*quid ĭn-*) before an unaccented syllable see App I 3(*a*)iii. **hoc adeo** 'this (thought) indeed'; *adeo* here functions as an emphatic particle (*OLD* 8a). **ex hac re** 'from the following experience'. **uenit in mentem mihi** 'occurred to me' (*OLD mens* 1b).

234 adueniens 'on my way here'. **loci . . . atque ordinis** 'rank and station', gen. of description (*NLS* §85 1(a), Allardice 17), a doublet of virtual synonyms (136n.). **hinc:** from Athens.

235 hominem 'fellow', often with derogatory force, as here. **haud impurum:** litotes, 'not foul' = 'pretty decent'. **itidem** 'in the same way', i.e. 'like me'. **abligurrierat** 'had guzzled away', lit. 'had licked off' (from *lingua*). The metaphor 'eat up' for 'consume' or 'squander' is particularly appropriate for a parasite (Don. on *Ph.* 318 *apta parasito quia de cibo est*). *abligurrire* is a colourful variant

on the commoner *comedere* (*OLD* 2a) or *deuorare* (*OLD* 3); its metaphorical use can be traced back to Enn. *Sat.* 17 *cum alterius abligurrias bona*. See Fantham (1972) 46–7.

236 uideo: Gnatho moves into the historic pres. (132n.) after one narrative perf. (234 *conueni*). **sentum squālidum aegrum** 'unkempt, dirty, sick', another asyndetic triplet (40n.). **pannis annisque obsitum:** lit. 'overgrown with rags and years', i.e. 'shabbly dressed and senile'. This is a striking phrase in three respects: (i) the assonance *pannis annisque*, (ii) the agricultural metaphor *obsitum* (cf. 381n.), and (iii) the syllepsis whereby *obsitum* is modified by nouns of different quality (concrete and abstract). T. uses *pannis obsitus* also at *Hau.* 294; the metaphor 'overgrown with years' goes back to Pl. *Men.* 756–7 *consitus sum senectute* and is repeated at Virg. *Aen.* 8.307 *obsitus aeuo*. See Fantham (1972) 61. **oh:** here expressing disgust, 'oh dear' (129n.); on its position at line end see 208n. Gnatho now launches into 17 lines of quoted direct speech (236–53), a recurrent feature of T.'s narratives (337–42, 594–6, 624–6, 636–41, *An.* 82–9, 254–5, 286–96, *Ph.* 93–103, *Hec.* 131–4, 148–56, 376–401, 824–6, *Ad.* 60–3, 620–2).

237 quid istuc ... ornatist? 'what sort of a garb is that?' (cf. 225n.); the archaic 4th-declension gen. ending in *-i* is regular in Pl. and T. **quŏnĭam** = *quom* + *iam* but trisyllabic (cf. *etĭam, nuncĭam*). **em** 'look'. The etymology is uncertain (Luck 47–8); in practice *em* functions in a very similar way to the later *en* (which does not occur in Pl. and T.), either (i) standing absolutely (835) or (ii) followed by an acc. (459) or (iii) introducing a statement, command, or exclamatory clause (as here).

238 noti ... atque amici 'friends and acquaintances'. A fragment ascribed to Philemon's *Kolax* reads 'I can't find even a single fellow clansman out of so many, but am left alone.' It is quite possible, since there is no other evidence for a *Kolax* of Philemon, that the fragment comes from Men.'s *Kolax* (= fr. 5 K–T: see App. II 2(*a*)), and lies behind this line of T.'s. Since the Greek lines are in iambic trimeters, this would then be an example of T.'s turning into recitative a scene which was originally in spoken verse.

239 hīc: adv., 'hereupon'. **prae me** 'in comparison with myself'. **quid...?:** a common interjection, conveying surprise or disapproval; it is usually followed by another question, often in-

dignant or rhetorical (cf. 245). The ellipse is of *dicis* ('what are you saying?') or *fit* ('what is going on here?'). **homo ... ignauissume** 'you feeblest of creatures'. *ignauos* ('feeble, 'fainthearted,' 'useless') occurs as a term of abuse three times in *Eun.*; there are five examples in T. altogether, and eight in Pl.

240 parasti te = *parauisti te* (98n.), 'conducted yourself', 'managed your life'. **relĭcŭa:** always quadrisyllabic in T., as the metre shows.

241 consilium 'your wits'. **uiden** = *uidesne*, regularly with iambic shortening. **loco** 'background' (cf. 234).

242 qui = *qualis*, exclamatory (*OLD qui* 3); cf. 66n. **color** 'complexion' (*OLD* 3a, 3b). **nitor** 'elegance', 'smartness', 'style' (*OLD* 4). **habitudost corporis** 'physical condition', adding a fourth element to the asyndetic triplet; the implication is 'well fed' (cf. 315 *habitior*).

243 A neat paradoxical line, with its verbal repetitions and antitheses. **quomst:** *quom* in concessive sense ('although') is found in T. with both indic. and subj. (Allardice 119).

244 ridiculus: virtually the technical term for the parasite in his role as a humorist (Pl. *Capt.* 470, *St.* 637: *OLD* 1b); it has two overlapping senses 'play the jester (and amuse people)' and 'play the buffoon (and be derided)'. Elsewhere in T. the word has the negative sense 'ridiculous', 'absurd' (452: *OLD* 2). **plagas pati** 'take a beating'. This view of the parasite's lot appears also in Greek New Comedy (Aristophon fr. 5.6 K–A, Antiphanes fr. 193.3 K–A) and in Pl. (*Capt.* 88–90, 470–2, *Cur.* 398, *Per.* 60) and again in the epistolographer Alciphro (*c.* AD 200), who seems to be drawing on the comic tradition (e.g. 3.3, 3.7, 3.9); but the parasites who actually appear in Pl. and T. are treated rather better. The word *plaga* (Gk πληγή) seems to have entered Latin as popular slang; of the 12 occurrences in Roman comedy (ten in Pl. and two in T.), all but one are spoken by lower-class characters.

245 tu his rebus credis fieri? 'is this how you think it's done?'; *fieri* is impersonal. **tota erras uia:** lit. 'you are erring by a whole road', i.e. 'you're on quite the wrong track'; the expression is proverbial (so Don.: Otto *uia* 1).

246 olim ... quondam ... apud saeclum prius: an emphatic pleonasm, 'once upon a time ... formerly ... in a previous

generation'. **generi:** sc. *parasitorum*. **quaestus** 'way of earning a living' (*OLD* 1a).

247 nouom aucupium 'a new form of bird-catching', i.e. 'a new way to catch our prey'. T. uses this metaphor of patrons at *Ph.* 330 and pimps at *Ad.* 220; Pl. has it in a variety of contexts, especially involving *meretrices* (*As.* 215, *Bac.* 50, 1158, *Mil.* 990). See Fantham (1972) 39–40. **ego adeo** 'I indeed' (232–3n.). **primus inueni:** Gnatho is being pompous; this is a comic extension of the Greek and Roman habit of recording the 'first inventor' of things. The technique of flattery was certainly not original to Gnatho; it had been exemplified on the Roman stage by Artotrogus at Pl. *Mil.* 1–78 and expounded in Greek Old Comedy by the chorus of Eupolis' *Kolakes* (fr. 172 K–A). **uiam:** either 'way of life' in a quasi-philosophical sense (*OLD* 7c) or more concretely 'method' (*OLD* 10).

248 primos ... omnium rerum: either 'first (i.e. best) in the world' (partitive gen.: 24n.) or 'first in all things' (gen. of reference: 938n.).

249 nec sunt 'but aren't' (51n. *neque*). **consector** 'I track down' (*OLD* 4). **hisce ego non paro me ut rīdeant:** lit. 'I don't provide for them that they should laugh at me', i.e. 'I don't offer myself as a butt for their laughter' (*OLD paro* 7b). **hisce:** 151–2n.

250 ultro 'instead' (69–70n.). **arrideo** 'laugh at their jokes' (*OLD* 1a). Gnatho duly carries out this technique with Thraso (426, 497).

251–3 Not an original technique; cf. Peniculus at Pl. *Men.* 163 *id enim quod tu uis id aio atque id nego.* Don. claims that T. is here satirising *mores temporum iam tum uitiatorum per assentationem*, comparing *An.* 67–8 *namque hoc tempore | obsequium amicos, ueritas odium parit* and *Ad.* 987–8 *id non fieri ex uera uita ... | sed ex assentando.* Cicero (*Amic.* 93) quotes lines 251–2 (*negat ... assentari*) as part of a condemnation of flattery among friends.

251 rursum 'contrariwise' (*OLD* 6a); cf. 61n.

252 negat quis = *si quis negat*, a colloquial parataxis. **ăĭt, aīō** 'he affirms, I affirm'; for the scansion see 139n. **postremo** 'in short' (*OLD* 4a).

252–3 imperaui ... mihi | omnia assentari 'I've bidden myself agree with everything'; *imperare* + inf. is found also in (e.g.)

Accius, Sallust, Statius, Martial (*OLD* 4d). **assentari:** a genuine frequentative. **egomet:** the emphatic form of *ego*, very common in comedy with some 33 examples in T. **is quaestus ... uberrimus:** cf. Men. *Theoph.* fr. 1.16 K–T πράττει δ' ὁ κόλαξ ἄριστα πάντων, 'the flatterer fares best of all'. **multo:** abl. of measure of difference (61–2n.), here with a superlative.

254 scitum ... hominem 'what a clever fellow', acc. of exclamation (70n.); Parmeno is being ironic. **prorsum:** from *pro* + *uorsum*, probably here 'straight' (*OLD* 1b), i.e. 'turns fools straight into idiots', elsewhere 'completely' (306: *OLD* 2a), 'continuously' (332: *OLD* 1c) or with a negative '(not) at all' (1082: *OLD* 2b). The spelling *prorsum* is guaranteed by the metre here, as is *prorsus* elsewhere (*An.* 371); T. clearly used both.

255–7 Don. sees a comic intention here in that a Roman market is being described when the context of the play is Greek (σχῆμα *comicum, nam in palliata Romanas res loquitur*). It is true that the terminology is thoroughly Roman, while the situation of cooks for hire in the market place is Greek, but the incongruity, if perceived at all, is not a glaring one. Pl.'s parasites refer quite specifically to Roman locations: Ergasilus in *Capt.* mentions both the Triple Gate of Rome (*Capt.* 90) and the oil market in the Velabrum (*Capt.* 489). In general Pl. delights in incongruous Romanisms, T. avoids them.

255 interea loci: 126n. **aduentamus:** with no frequentative sense. The narrative resumes in the historic pres.

256 cuppēdenarii 'snack-sellers' (Don. *qui esculenta et poculenta uendunt*) or purveyors of delicacies (Fest. p. 48 Mueller *cuppedia antiqui lautiores cibos nominabant*, Pl. *St.* 714, *Trin.* 239).

257 Asyndetic quintuplets are rare in T. (cf. *Hec.* 440); the passage has a Plautine ring (Intro. sect. 4). Cicero (*Off.* 1.150) quotes this line to illustrate his disapproval of trades which cater for sensual pleasures. **cētarii** 'sellers of large fish' (Don.), from Gk κῆτος = 'whale'. **lănii** 'butchers'. **coqui** 'cooks', evidently here available in the market for hire (cf. Pl. *Ps.* 804–9). The hiring of cooks for special occasions is standard practice in Greek comedy, reflecting the real-life practice at Athens, where meat was not in plentiful supply. The Greek *mageiros* combined the roles of *lanius* and *coquos*; he was an expert in ritual slaughter, who sold off meat

left over from sacrifices and also hired out his culinary skills. At Rome, on the other hand, in the time of Pl. and T., it seems that cooking was the business of the household slaves. See Lowe (1985) 72–85. **fartores:** from *farcire* ('stuff'), either 'poulterers' (Eugr. *qui gallinam farciunt*) or 'sausage-makers' (Don. *qui insicia et farcimina faciunt*). **piscatores** 'fishermen', evidently selling their own catch (Don. *qui recentem piscem praebent*), probably of small fish (i.e. 'sprat-sellers').

258 et re salua et perdita 'in good times and in bad'. **profueram:** in doing the shopping for his patrons (Pl. *Capt.* 474).

259 salutant, ad cenam uocant, adventum gratulantur: these are three ingredients of the stock 'homecoming' scene (Pl. *Bac.* 183–7, *Epid.* 6–8, *Mos.* 1128–9, *St.* 583–91: Wright 138–51), which suggests that this is Gnatho's first appearance in the market since his return. Sequences of asyndetic main clauses are a feature of T.'s narrative style (cf. 593, 599–600, 615–28). **ad cenam uocant:** particularly appropriate when the speaker is a parasite (235n.), though the desire for food does not generally loom large in Gnatho's characterisation. **aduentum grātulantur:** sc. *mihi,* 'congratulate me on my safe arrival'; the standard formula for this is *saluom te aduenisse* (or *aduenire*) *gaudeo* (976n.).

260 fămēlicus 'starveling' (from *fămēs* = 'hunger'). **et:** for *et* at line end cf. 217n.

261 uictum quaerere 'was gaining a living' (cf. *quaestus* 246). **ibi:** correlative to *ubi* in temporal sense (108n.), 'when ... then ...' **homo** 'the fellow' (235n.), i.e. the person in question (= *ille*: *OLD* 3b). **coepit:** 116n. The narrative is rounded off with two perfs., *coepit* and *iussi.*

262 de me: archaic for *a me* (Don.). **sectari:** in the special sense 'enrol as my pupil' (*OLD* 5b).

263–4 si potis est ... uocentur 'so that, if possible, just as philosophic schools take their names from their masters, so parasites may be called Gnathonists'. *ita* (264) is correlative to *tamquam* ('just as ... just so'); on *potis* see 101n. **disciplinae** 'schools' (*OLD* 2b). **ex ipsis** 'from their masters' (*OLD ipse* 12); cf. *Ph.* 215 *ipsus est* (of the master of the house), Cic. *Nat. deor.* 1.10 *ipse dixit* (of Pythagoras). **uocābula:** the final *a* must scan long by *brevis in longo* (App. 1 3(*i*));

the scansion *-bŭlă pă-* would create a split resolution in defiance of Ritschl's Law. **Gnathōnici:** coined on the analogy of *Platonici, Socratici*, etc.

265 uiden: this remark is an aside addressed to no-one in particular, not to the audience, which would require the 2nd pers. pl.; the similar phrase *illud sis uide* is also used to introduce asides (*Ad.* 766, Pl. *Bac.* 137). **facit:** another example of *brevis in longo* (App. 1 3(*i*)). The alternative reading *faciat*, which has the stronger MSS support (ApN), creates a different problem, in that the central diaeresis of the ia^7 is normally preceded by a pure iamb (App. 1 2(*c*)), though not at 1007, 1008, 1012. It is more likely that the MSS have corrected *facit* to *faciat* than vice versa, though the indic. is in fact common in indirect questions in T., especially after *uiden* (100n.). **sed ego cesso:** a recurring formula which acknowledges that an action is overdue (in some cases indicating an expansion of the Greek original: Pl. *Epid.* 100, *Men.* 878, *Mer.* 130, *Per.* 197, *Ps.* 241), here the delivery of the girl and the dinner invitation (266). The formula occurs 11 times in T. in various contexts (996, *An.* 845, *Hau.* 410, 757, *Ph.* 285, 844, *Hec.* 324, *Ad.* 320, 586, 712); by using it here, T. is implicitly admitting that Gnatho's *Kolax*-derived monologue has been longer than its dramatic function in *Eun.* warrants.

267 sed Parmenonem ante ostium ... uideo: one of the formulae used to effect the transition from overheard monologue to dialogue (*Hec.* 428, 854, Pl. *Bac.* 451, 978, *Mer.* 808); cf. 86n. **ostium:** the doorway (cf. 89n. *fores*). **hic astare:** so Fabia; the MSS all have the unmetrical *Thāïdis* after *ostium*. Several editors accept the variant *Thaīnis*, known to Don., which looks like an attempt to mend the metre. *Thaidis* is best explained as an explanatory gloss (Parmeno *is* standing outside Thais' door: cf. 286–7) which has found its way into the text and displaced the true reading; the verbs *stare* and *astare* are regular in this formula.

268 riualis: commonly used of rivals in love (*OLD* 2); etymologically the word refers to people who share water from the same stream (*riuus*). **salua res est** 'all's well', a proverbial saying (*Ad.* 643, Pl. *Capt.* 284, *Epid.* 124), which dates back to an incident in the Second Punic War at the Apolline Games, when the mime actor Pomponius continued his dancing during an enemy attack on the city and thus preserved the ritual continuity of the festival, much to

the relief of the spectators when they returned to the theatre (*salua res est, saltat senex:* Fest. p. 236 Mueller, Serv. on *Aen.* 8.110). **nimirum** 'evidently', lit. 'unless a miracle (has occurred)', i.e. 'unless I'm mistaken'; contrast *mirum ni* (230n.). **homines** 'these people' (261n.). **frīgent** 'are getting a cool reception'. The metaphor may be original to T. (cf. 517), since there are no parallel examples in Pl. or Greek comedy; it recurs in Cicero (*Brut.* 187 *frigenti ad populum,* 'when he was getting a cool reception from the people', *Phil.* 6.14 *friget patronus Antonius,* 'Antony's patronage is achieving nothing'). See Fantham (1972) 13.

269 nebulonem 'rascal', 'knave'. The word is related to *nebula* ('cloud', hence 'insubstantial', 'useless': Fest. p. 165 Mueller); it occurs in a variety of later authors but not in Pl. and only three times in T., all in *Eun.* See Lilja 18. **certumst:** 188n. **hisce:** nom. masc. pl. (Don. *'hisce' pro 'hi', uetuste*); this is the only occurrence of this form in T., but there are several examples in Pl. (*Capt.* 35, *Mil.* 486) and it is attested on early inscriptions (*CIL* 1 674, etc.).

270–1 plurima salute ... | ... impertit: Gnatho's greeting is ostentatiously effusive (cf. Pl. *Epid.* 126–7 *erum suom Stratippoclem | impertit salute seruos Epidicus*): the usual greeting formula is a simple *salue* (304). **summum suom:** sc. *amicum* (*Ph.* 35 *amicus summus meus*). **quid agitur?** 'how are things?', 'what are you up to?', another standard greeting formula (456, *Ph.* 610, *Ad.* 373, 883, 901, Pl. *Mos.* 1076, *Ps.* 457), which normally demands at most a conventional response (*recte*: *Ad.* 884). Here Parmeno signifies his objection to Gnatho's effusiveness by taking the question literally and giving a facetious reply. **statur** 'standing'; T. has borrowed this joke from Pl. *Ps.* 457 (cf. *Men.* 138, *Mos.* 719). This whole interchange has a Plautine ring.

272 numquidnam: the suffix *-nam* is intensive. **quod nolis:** sc. *uidere,* the subj. is generic or potential. **te:** Parmeno does not waste words. This conversation is very rapid: the next six sentences are all elliptical, and each of the following two lines has four separate utterances. **credo** 'quite so', ironic (98n.).

273 quidum? 'how so?', 'how do you mean?' (cf. 121 *qui istuc?*); *-dum* is another intensive suffix. **tristi's** = *tristis es* (App. 1 3(*e*)), 'you're looking glum'. **ne sis** 'don't be' (76n.), sc. *tristis.* **quid uidetur...?** 'what do you think of...?'

274 mancupium 'piece of goods', a legal term, meaning the sale of property, then ownership, then the property itself, with special reference to slaves. Its use in comedy is colloquial; Pl. has 15 examples but T. only two, both in *Eun.* (cf. 364). **uro hominem** 'that's hurt him', lit. 'I'm burning the fellow' (Don. *dolere cogo*). For the metaphor cf. Pl. *Bac.* 1091, *Per.* 801, *Poen.* 770, Men. *Dysk.* 899 (Fantham (1972) 9); it occurs twice in T., both times spoken by Gnatho (cf. 438). For *hominem* = *illum* cf. 261n. **ut falsus animist** 'how mistaken he is!' (*OLD falsus* 2); *animi* is either locative or gen. of reference (*Hec.* 121 *animi ... incertus*, *Ad.* 310 *compos animi*: Allardice 21). This exchange provides an interesting example of the flexibility of the aside technique. Gnatho's remark is spoken aside from Parmeno, who nevertheless hears it and replies with an aside of his own, which Gnatho does not hear. Asides being essentially a dramatic convention, it is entirely up to the dramatist whether a particular aside is heard or not.

275 quam 'how', interrogative, with *gratum.* **arbitrare** = *arbitraris* (212n.). **hoc:** sc. *munere*, instrumental abl. with *eiectos*, 'that this gift means our ejection'. **nunc:** i.e. for the moment.

276 omnium rerum ... uicissitudost 'all things are subject to change'. The thought is proverbial (Pl. *Truc.* 219 *fortunae solent mutari, uita uariast*, Alexis fr. 35 K–A, Men. fr. 348 K–T; Otto *omnis* 5). **heus** 'mark my words' (102n.).

277 sex ... totos ... mensis: this could be simply a round figure for the expected length of Thais' affair with the soldier (331–2 *his mensibus* | *sex septem*, *Ad.* 396 *sex totis mensibus*); but there may be some implication of a contract for a specific period (Pl. *As.* 751–4, *Bac.* 1097). **te ... quietum reddam** 'I'll give you peace' (lit. 'will render you peaceful': cf. 212n.), by saving him from the labours involved in Phaedria's affair with Thais. Gnatho here embarks on a series of six ironic remarks designed to tease Parmeno.

278 sursum deorsum 'up and down' (*sub/de* + *uorsum*), a proverbial expression (Don. on 1059; Otto s.v.). **cursites:** i.e. running errands in furtherance of your master's affair. The form is doubly frequentative (*currere* > *cursare* > *cursitare*); this is its only occurrence in T., who has *cursare* three times. **lucem** 'dawn', with reference to all-night parties and the slave's duty to escort his master home (*An.* 83–4, *Ad.* 26–7, Pl. *Mos.* 876–80).

279 ecquid beo te? 'am I making you happy at all?'; *ecquid* is internal acc. **mēn?** = *mēne?* **papae:** Parmeno feigns delight (229n.). **soleo:** sc. *beare*. The conversation is again rapid and elliptical, with four separate utterances in a single line (cf. 274–5). **laudo** 'congratulations', here ironic (cf. 154n.).

280 profectus ... fueras 'you were on your way'. *profectus fueras* implies 'you had been in a state of having set out (before I arrived but my arrival changed all that)', whereas *profectus eras* would simply have meant 'you were in a state of having set out'), but this distinction is not always observed (*NLS* §100). **alio:** adv., '(to) somewhere else' (cf. *quo*, *eo*).

281 paullulum ... operae 'a tiny bit of help' (75n.). **fac ut admittar** 'get me admitted' (189n.). Gnatho continues to tease; he does not need Parmeno's help, and Parmeno no longer has any influence with Thais.

282 age modo 'come on now', 'come off it'. *age* is again remonstrative (99n.); for *modo* see 65n. **haec:** nom. fem. pl.; the MSS have *hae* (89n.).

283 numquem ... foras?: Gnatho drives home the point that Parmeno is not himself allowed inside; on *euocari foras* see 98n. It is clear from the context that Gnatho must deliver the girl into Thais' house during Parmeno's following speech, but there are no explicit stage directions in the text; he reappears almost immediately at 286, having barely had time to accomplish his mission, which also included inviting Thais to dinner with the soldier (266). There are parallels elsewhere in Roman comedy for this temporary vacating of the stage by a character intending to return (494–9, 664–7, 923–40, *An.* 716–20, *Hau.* 502–7, 949–55, Pl. *Bac.* 795–8, 1053–8, *Mil.* 538–40); in all of these cases off-stage time is compressed to some degree, but the stage movements are usually more explicit. See Prescott (1939); for examples in Men. (*Dysk.* 855–66, *Pk.* 310–17, *Sam.* 547–55) see Blundell 25–7. **sine biduom hoc praetereat** 'just let these two days pass' (185n.).

284 qui: the antecedent is *tu* in the next line; Parmeno is addressing Gnatho's departing back. **mihi:** the so-called 'ethic dative' or 'dat. of person interested in the action' (*NLS* §66); here perhaps 'before my eyes', 'in my face'. **uno digitulo fores aperis:** Cicero (*Tusc.* 4.67) quotes a similar passage from the comic

dramatist Trabea (who seems to have lived a little before T.): *digito impellam ianuam,* | *fores patebunt.* The expression 'with my little finger' = 'with effortless ease' was proverbial (Otto *digitus* 4).

285 ne: the affirmative particle ('assuredly': Gk νή, ναί). **faxo:** the archaic form of the fut. of *facere,* made with the suffix *-s* (*fac-so*) like the Greek future form λύ-σω (Palmer 271–2). In usage *faxo* approximates more closely to the fut. perf. than to the fut. (i.e. it promises the completion of a future action; not 'I will do this' but 'I will have it done'); it is regularly construed with parataxis, generally with the fut. indic. (cf. 663), occasionally with the subj. (*Ad.* 209). **calcibus ... insultabis:** i.e. try to kick it down. The vividness of the language suggests the vehemence of Parmeno's feeling.

286 etiamnunc: stronger form of *etiam,* here 'still', 'even now' (*OLD* 1a). **ĕhŏ:** another 'primary' exclamation which is proportionately more common in T. (42 examples in six plays) than in Pl. (55 in 21). *eho* is generally used to intensify a question, often with a note of surprise or indignation ('hey!', 'say!', 'what!'). **numnam** expresses dismay at some new discovery, 'surely ... not', here feigned; for intensive *-nam* see see 272n. **relictu's** = *relictus es* (cf. 273n. *tristi's*).

287 internuntius 'go-between', 'messenger'. **curset:** 278n.

288 mira uero militi qui placeat!: ironically, 'it's amazing (to hear this kind of wit from) someone who pleases a soldier' (Don. *et est ironia. quid mirum est, inquit, facete loqui eum qui militi placeat?*). For *mira* (*sunt*) = *mirum* (*est*) cf. Pl. *Am.* 283, *Bac.* 450; for *uero* used ironically ('truly amazing') cf. 89n; the subj. *placeat* is generic. Gnatho must depart at the end of line 287, though his exit is not precisely signalled in the text (cf. 189n.); Parmeno then delivers a brief link monologue (225–31n.) as the younger brother (Chaerea) approaches. Gnatho, who is reporting back to the soldier, departs in the same direction as he entered (audience's right: 228n.); Chaerea, who is coming from the harbour, approaches from the opposite side (Intro. sect. 2).

289 sed uideo ... huc aduenire: another common formula used to announce the approach of a new character (918–19, *Ph.* 177, 253, 464); cf. 228n. **erilem filium:** 57n.

290 miror quid 'I wonder why'; for *quid* = 'why' see 87n., for *miror* + indirect question see *OLD* 2c. **Pīraeo:** the Piraeus was,

and still is, the port of Athens, about four miles south-west of the city. **custos publice est** 'he's on official guard duty'. Young Athenians were required to serve as 'ephebes' for two years from the age of eighteen, during which time they underwent military training and performed guard duties both on the coast and in the country (*OCD*³ s.v.). T. refrains from using the Greek word *ephebus* here, though he does use it elsewhere (824, *An.* 51). Chaerea can be assumed to be in military dress, involving a cloak, sword, and cap (Intro. sect. 2).

291 non temerest 'there must be a reason', a common phrase (*Hau.* 620, 741, *Ph.* 998, Pl. *Aul.* 624, *Bac.* 670, *Epid.* 714). **nescio-quid circumspectat** 'he's looking around for something'. T. has two examples of the frequentative form *circumspectare* (cf. 602) and two of *circumspicere.* This line is in effect a stage direction for the Chaerea actor.

II.iii: Chaerea, Parmeno (292–390)

Chaerea laments that he has lost track of a beautiful girl whom he had seen in the street. Parmeno realises that this must be the girl brought by Gnatho, and jokingly suggests that Chaerea should change places with Phaedria's eunuch to gain access to her in Thais' house. Chaerea insists on taking up the idea, much to Parmeno's consternation, and they go inside to effect the exchange.

The arrival of Chaerea indicates that this is going to be a double plot involving two young men and two love affairs, which is a favourite structure of T.'s, found in every play except *Hec.* In *An.* it is clear that T. created the double plot himself from a Greek original which had only one affair; but in the other plays the two affairs are so closely integrated into the dramatic structure that it is hard to believe that both were not already part of the Greek model. T.'s preference for the so-called 'duality method' must be significant; most obviously, it allows him to contrast two kinds of young men and affairs, and to invite moral or ethical comparisons. See Gilula (1991) 81–3, Goldberg (1986) 123–48, Duckworth 184–90, Norwood (1932) 141–76.

Like most *adulescentes* in comedy, Chaerea is hopelessly in love, and like most he looks to the family slave for help. But the contrast with

Phaedria is immediately made explicit by Parmeno's remark that Chaerea's *rabies* is likely to make Phaedria's love look like *ludus iocusque* (300–1); and Chaerea displays a resourcefulness and vitality on his first appearance which mark him off as different. In this scene T. emphasises (i) his infatuation with Pamphila (296, 306, 320, 362); (ii) his self-image as a connoisseur of female beauty (296, 313–18, 361); (iii) his contempt for the older generation (313–16, 335–6, 356–7); (iv) his impetuousness (377), and (v) his readiness to justify himself with plausible arguments (382–7). The ebullience of his character is reflected in the colourfulness of his language. He has a particular propensity for oaths and exclamations (292, 298, 305, 311, 321, 326, 334, 351, 356, 360, 365) and rhetorical questions (305, 318, 326, 327–8, 334, 366, 389); he is fond of metaphors (303, 312, 316, 318, 354, 383) and generally striking diction (316, 319, 323, 334, 336, 357); he has a large number of colloquial words and phrases (302, 311, 326, 332, 334, 339, 343, 345, 348, 351, 370, 377, 378, 381); and his speech is full of pleonasms (317, 324–5) and other intensive and emphatic devices (323, 329, 331, 332, 356, 362, 389). See Arnott (1970) 54–5.

There is a clear development in the character of Parmeno in this scene, picking up hints from I.i and I.ii. His general air of superior wisdom is undercut by his unavailing attempt to retract the eunuch suggestion (378–81), so that in the end all he can do is lamely try to avoid the responsibility (388–9). This is a reversal of the true tricky slave character. Parmeno's language inevitably pales beside Chaerea's but none the less remains interesting, both in the early part of the scene when he is being superior and at the end when he is in some dismay. It is marked by oaths and exclamations (298, 307, 317, 379, 390), a large number of colloquialisms (311, 321, 328, 344, 347, 348, 361, 378, 379, 380, 388), and three striking metaphors (348, 380, 381).

The scene extends the variety of attitudes to love which the play presents. Chaerea's view, based on purely physical attraction, is clearly different from Phaedria's romantic view, based on the ideal of mutual devotion, and from Thais' more pragmatic view, based on social necessity. It is in fact unusual to see young men in comedy in the first flush of infatuation (Sostratos in Men.'s *Dysk.* is the nearest parallel); normally they have fallen in love before the play begins, and the dramatist is more concerned to explore their reactions to the

problems of the affair than their initial symptoms. Parmeno offers a negative view of Chaerea's love at the start (301 *rabies*) but for the rest of the scene seems to regard it with an amused tolerance. See Konstan (1986) 386–9.

The scene displays extraordinary metrical variety and is a good example of T.'s use of changes of metre to mark changes of tone and tempo (Intro. sect. 5, p. 29). (i) Chaerea's opening monologue (292–7) is in ia^8, one of the more animated recitative metres, which turns out to be his favourite metre (cf. 553–6, 562–91, 1031–48); (ii) his initial exchange with Parmeno (298–306) is in excited mixed-metre recitative; (iii) his description of the girl and his plea to Parmeno to help (307–22) are again in ia^8; (iv) his narrative of how he lost track of the girl (323–51) is in more matter-of-fact spoken verse (ia^6), as most narratives in drama tend to be; (v) Parmeno's identification of the girl as Thraso's gift to Thais (352–66) is in tr^7, the standard recitative metre, which raises the tempo a little; (vi) the final section (367–90) is again in animated ia^8, as Chaerea warms to the prospect of playing the eunuch and Parmeno's alarm increases. The mixed-metre passage can be analysed (cf. 207-31nn.) as a trochaic sequence ending with a cretic cadence (298–301), a pair of ia^8 (302–3), and a further trochaic sequence with a cretic cadence (304–6).

292–304 The scene begins with an overheard entrance monologue of modest proportions (81–6n.), interupted by a single lengthy aside and terminated by a pair of very brief formulae.

292 occidi 'damnation!'; Chaerea announces his arrival with an exclamation of despair. *occidi* (11 examples in T.) is rarer and thus more striking than the synonymous *perii* (46 examples). Here it stands outside the metre; the only parallel for this in T. is *Ph.* 485, where a speech at the beginning of a scene similarly opens with a single extrametrical word.

293 neque uirgost usquam neque ego 'the girl's lost and so am I', a play on two senses of *nusquam*, 'nowhere about' and 'nonexistent'; on *uirgo* see 132n. **qui ... amisi:** T. has usually has the subj. in causal relative clauses ('in that', 'seeing that'); the indic. simply states a fact and is more colloquial. See *NLS* §156–8, Allardice 148.

294 ubi quaeram 'where I should look'; the verbs in this line are all indirect deliberative subjs. (72–3n.) depending on *incertus sum*. **insistam:** transitive, 'what path I should take' (*OLD* 1b).

295 ubiubist: *ubiubi* = *ubicumque*, 'wherever' (cf. *quisquis* = *quicumque*).

296 deleo 'I remove', 'I banish'.

297 taedet: sc. *me*, 'I am tired of' (cf. 72) + gen., as is regular after impersonal verbs denoting emotion (*NLS* §73(4)). **cotīdianarum harum formarum** 'these everyday beauties' (*forma* = *mulier formosa*: *OLD* 5c); the assonance is striking. **ecce autem alterum** 'now look, here's the other one', sc. *filium*; for *ecce autem* = 'now look' see *OLD* 6c.

298 nesciŏquid: here 'some nonsense or other'. **o infortunatum senem:** i.e. the father; on the scansion *ŏ ĭn-* see App. 1 3(*h*).

299 hic uerost qui: there is a minor anacoluthon here, in that there is no verb of which *qui* can be the subject ('this is one who, if he falls in love, you will say that the other ...'); cf. Hor. *Carm.* 1.9.9–12 *permitte diuis cetera, qui simul | strauere uentos ... | ..., nec cupressi | nec ueteres agitantur orni*, 'entrust the rest to the gods, who, once they have quelled the winds, neither the cypresses nor the ancient ash trees are shaken' (*OLD qui* 7e). **uerost:** *uero* is here emphatic (33–4n.). **si occeperit:** fut. perf., 'if he falls in love' (125n.).

300 ludum iocumque 'fun and games', 'merely playing', a proverbial expression (Lucil. 111 Marx, Liv. 28.42.2; cf. *OLD ludus* 4c). **dices** 'you will say', addressed to nobody in particular (265n. *uiden*). **fuisse:** on the scansion see App. 1 3(*b*). **illum alterum:** Phaedria.

301 praeut hūius rabies quae dabit 'in comparison with (the havoc) which this one's frenzy will create'; on the scansion *hūius* see 202n., for *dare* = 'create' see *OLD* 24a. **rabies:** a coarse word, elsewhere applied to the savagery or lust of animals (Plin. *Nat. hist.* 28.181 horses, 28.198 goats); it has a satirical or contemptuous tone when applied to humans (Lucr. 4.1083, Hor. *Epod.* 12.9). On the 'madness' of love see Fantham (1972) 65–6, 86; the milder word *furor*, common in later authors, does not appear in Pl. and T.

302 ut illum di deaeque ... perdant: a common imprecation (*Hau.* 810, *Ph.* 687, *Hec.* 134); for *ut* = 'would that' see Allardice 77, *OLD ut* 42. **senium** 'old age' and hence by metonymy 'old

man'; cf. Lucil. 1117 Marx, where *senium* is used as a voc. The word is neut. but is here treated as masc. (*illum* ... *qui*) by a *constructio ad sensum* (so Don.); similarly *scelus* = 'villain' is treated as masc. at 645, *An.* 607, Pl. *Bac.* 1095, and *scortum* as fem. at Pl. *Poen.* 17–18. The only evidence for an archaic masc. form *senius* (*OLD* s.v.) is Cic. *De orat.* 3.154, where the text is doubtful (see Wilkins ad loc.).

303 meque adeo 'and myself indeed' (232–3n.). **qui ... restiterim** 'in that I stopped for him', 'for stopping'; the subjs. here are causal (293n.); for *resisto* = 'stop' see *OLD* 1a. **ei:** dat. of advantage (*NLS* §64). The normal scansion of *ei* in T. is as one long syllable by synizesis or as two shorts by iambic shortening; it scans as two longs at *An.* 443, *Hau.* 747, 777, *Ph.* 645, 972, 1030, *Hec.* 798, but never as short–long. **tum autem** 'and moreover', a combination of *tum* = 'furthermore' (4n.) and emphatic *autem* (*OLD* 3b). **qui illum flocci fecerim** 'for caring a damn about him', lit. 'for valuing him at a tuft of wool'; for the gen. of value see 94n. This is a colloquialism, with 15 examples in Pl. but only two in T., both in *Eun.* (cf. 411).

304 sed eccum Parmenonem. salue: Chaerea pares both recognition and greeting formulae to a minimum (79n., 270–1n.), reflecting his impatience and impetuosity. **quid tu's tristis** 'why so gloomy?' (Don. *prouerbialiter est in hominem perturbatum et incerti uoltus*); for *quid?* = 'why?' see 87n.; on the prodelision *tu's* see App. 1 3(*e*). **alăcris** 'agitated', 'excited', here masc. for the classical *alacer* (cf. Enn. *trag.* 124 Jocelyn, Virg. *Aen.* 5.380, 6.685).

305 unde īs?: another conventional greeting, whose meaning ranges from the literal 'where have you been?' (Pl. *Cist.* 776) to the colloquial 'what have you been up to?' (Pl. *Cas.* 245). Like *quid agitur?* (271n.) it tends to attract a facetious answer in Pl. (*Bac.* 1106, *Mos.* 342); this is its only occurrence in T. **hercle:** a favourite oath of Chaerea's (50n.); he uses it five times in this scene.

305–6 nescio ... | neque: 147–8n. **quorsum:** 155n. **eām:** hiatus, as again after *Parmenō* in 307 (see App. 1 3(*g*)). **ita:** here introducing a paratactic justification of the preceding remark, 'so completely have I ...' (*OLD* 14). **prorsus:** here 'completely' (254n.). **mei:** gen. of *ego*, depending on *oblitus sum* (*NLS* §73(1)). There is a fragmentary dialogue in a scrap of papyrus from the first or second century AD which includes the phrases 'I am looking',

'How then are you walking about?', 'I don't know how to explain', 'Where have you come from?, 'I don't know', 'I don't know this very thing.' This could conceivably be from the version of this conversation in Men.'s *Eun.*, but the ascription is uncertain (*PCG* VIII *adesp.* 1054, *CGFP* 246, Dedoussi (1980)).

307 qui 'how so?', 'how do you mean?' (121n.). **quaeso:** used very much like *obsecro* (95n.) as a parenthetic modifier for questions and commands, though the tone is less emotive ('if you please', 'if I may ask') and the use is restricted in T. to male speakers (Intro. sect. 4); see Adams (1984) 58–61. **hem:** a common exclamation in T., with some 80 examples in the six plays, including 12 in *Eun.* It generally expresses a mixture of disbelief and displeasure; 'what!' or 'really!' is the nearest Engl. equivalent. Here Parmeno's disbelief is feigned or ironic ('you don't say!'). See Luck 13. **ostendes:** fut. indic. for imper., 'you shall show' (Allardice 65–6). **te:** anticipatory acc. (160n.). **qui uir sies:** 66n.

308–9 aliquid . . . | . . . quod ames 'somebody to love' (cf. 15n. *nil . . . quod dicat*); the neut. here implies 'an object of love'. **inuĕni | modŏ** 'just find'. For *modo* see 65n.; it here lacks any admonitory force. **faciam ut** 'I'll make sure that'. **cognoscas** 'recognise' (226n.).

310 cellulam . . . clanculum: the two diminutives give an intimate tone to this vignette of the relations between the young master of the house and the family slave. T. has four examples of *clanculum* in *Eun.* and four of *clam.* **cellulam:** of any small room, here presumably Parmeno's (*OLD* 1a). **patris pĕnum omnem** 'my father's whole larder', a clear exaggeration. **congerebam:** the indic. is frequentative = 'whenever' (*NLS* §233).

311 age, inepte 'come on, don't be silly'; Parmeno is embarrassed at this reminder of how he had carried out his duties. The tone of *inepte* is one of friendly reproach (cf. *Ad.* 271); the word occurs six times in T. but only twice in Pl. On *age* see 99n. **hoc . . . factumst:** either 'well, it happened' (i.e. 'you did make these promises') or (as Don.) 'well, it's happened' (i.e. 'I have found someone to love'). **fac . . . promissa appāreant** 'make good your promises' (189n.). **sis:** for *si uis*, very common in Pl. (126 examples) but less so in T. (eight); it is used to intensify an imper. ('please', 'kindly'), and is restricted in T. to male speakers. See Adams (1984) 67.

312 si adeo 'if indeed'. Chaerea is indulging in a piece of ironic understatement; on the prosodic hiatus see App. 1 3(*h*). **digna ... ubi** = *digna in qua*; the subj. after *dignus qui* is generic or consecutive (*NLS* §158). **neruos intendas** 'strain your sinews', 'put yourself out' (*OLD neruus* 6).

313 similis ... uirginum: *similis* is always construed with the gen. in T. and usually in Pl.; classical Latin has both gen. and dat. **nostrarum:** i.e. 'Athenian'. The passage may well reflect fashions in Men.'s Athens; according to Clark 7 'Greek erotic art prefers slim, boyish females, but Aphrodite/Venus tends to be a size 14.' There is no real evidence for fashions at Rome in T.'s day. See Brown (1993b) 229–31, Gerber.

314 demissis umeris esse: abl. of description (102n.) as predicate, 'to have sloping shoulders'. **uincto pectore:** with reference to the breast-band worn by women, called in Greek στρόφιον (Ar. *Lys.* 931) or ἀπόδεσμος (Ar. fr. 338.2 K–A) and in Latin *strophium* (Catul. 64.65), *fascia* (Ov. *Ars* 3.622), or *mamillare* (Mart. 14.66). **gracilae** 'slim'. The archaic form is vouched for by Don. and Eugr. (cf. Lucil. 296 Marx); the MSS have *graciles.*

315 si quaest: i.e. *si quae est* (so A); Σ has the classical *si qua est.* **habitior paullo:** 'a little plumper'; cf. Pl. *Epid.* 10 *corpulentior uidere et habitior.* **aiunt:** disyllabic (139n.). **deducunt cibum** 'reduce her diet'.

316 tametsi bonast natura 'though she is well endowed by nature'. Don. glosses *bona* as *plena, magna, et pinguis*; cf. Engl. 'bonny'. **reddunt iunceam** 'they make her as thin as a bulrush', a bold metaphor; Pl. uses the adjective *iunceus* ('bulrush-like') but in a different application (*St.* 639). **curatura** 'treatment', a rare synonym for *cura* or *curatio* (*OLD* s.vv.).

317–22 Another passage of rapid elliptical dialogue, with seven separate utterances in 317–18 and nine in 321–2.

317 itaque ergo: pleonastic; the tone is satirical ('and men love them for that!'). **quid tua istaec?:** colloquial, sc. *est:* 'what about this girl of yours?' **istaec:** here nom. fem. sing. (cf. 90n.). **noua figura oris** 'unusual looks', lit. 'a new type of face'. **papae:** 229n.

318 color uerus 'natural complexion' (242n.). **corpus solidum et suci plenum** 'a firm and juicy body'; Don. *sucus est humor in corpore quo abundant bene ualentes. sucus* normally refers to the vital

juices ('sap') of trees and plants; this seems to be the earliest example of its application to the human body, though Lucilius (175 Marx) uses it of the strength in a woman's arm (*OLD* 3b). **anni?:** i.e. *quot anni sunt ei?* **sedecim:** one of only three passages in Roman comedy where the age of the girl-friend is given. Selenium is said to be 17 at Pl. *Cist.* 755, and Phanium seems to be only 15 at *Ph.* 1017–18.

319 flos ipse: sc. *aetatis*, 'the very bloom of youth', a common metaphor in both Greek (ἄνθος: Men. *Dysk.* 950–1) and Latin (Catul. 17.14; *OLD* 8); cf. Fantham (1972) 54–5. **nunc:** added by Hermann; the line as presented by the MSS is metrically incomplete. **uel ui uel clam uel precario** 'by force or stealth or entreaty', a legal phrase, expressing the three ways in which property can be improperly (*mala fide*) possessed (so Don.; cf. *CIL* I 585.18 *quod neque ui neque clam neque precario possederit*). The legal reference of *precario* is to property held on sufferance from the rightful owner (Ulp. *Dig.* 43.26.2.3 *habere precario uidetur qui possessionem ... adeptus est ex hac solummodo causa quod preces adhibuit et impetrauit*). The nearest Engl. idioms are 'by hook or by crook', 'beg, borrow or steal'.

320–2 These lines, respectively ia^6, ia^7, and ia^7, act as a bridge between the ia^8 of 302–19 and the ia^6 of 323–51. T. is fond of 'modulating' from one metre to another in this way; cf. *An.* 316–19, 681–4, *Hau.* 707–9, *Ph.* 230–3, 764–6, *Hec.* 324–7, 543–7, 797–9, *Ad.* 208–10.

320 meā nil rēfert 'it makes no difference to me'. In this idiom *meā* is abl. fem. sing. agreeing with the *rē* in *rēfert*, though the precise construction is obscure (*NLS* §213); for *nil* see 151–2n. **dum ... modo** 'provided that', regular in T. for the classical *dummodo* (*Hau.* 466, 641, *Ad.* 313). **potiar** 'gain possession (of her)' in general terms, e.g. by purchase or subterfuge (*Hau.* 322–3, *Ph.* 159, 830, Pl. *As.* 916), rather than specifically 'possess her sexually' (Pl. *Cur.* 170, Lucr. 4.1076, Ov. *Fast.* 3.21: *OLD* 2c).

321 quid?: 239n. **quoiast:** *quoius* is an archaic adj. meaning 'whose', used five times by T. and some 30 times by Pl., though the text is often uncertain; here it covers 'whose daughter is she?' and 'whose slave?' (so Don.). **tantundem:** sc. *scio*; 'I know that just as much', i.e. 'not at all'.

322 amisisti: the uncontracted form is here required by the metre (98n.).

323 id: at losing track of the girl, internal acc. with *stomachabar.* **equidem:** generally denied to be a combination of *ego* and *quidem* (*OLD* s.v.; Prisc. *GLK* III 103) but none the less predominantly used with 1st pers. sing. verbs; there is one apparent example in T. with a 2nd or 3rd pers. verb (956n.) and four in Pl. **adueniens:** Chaerea's narrative echoes Gnatho's in relating a chance meeting which he had on the way (cf. 234). **stŏmăchabar** 'I was boiling with anger', a colourful word found mainly in the lower literary genres (Cic. *Att.* 7.18.2, Hor. *Serm.* 1.4.55) but also in Cicero's speeches and philosophical works (*OLD* s.v.). **modŏ:** here in its temporal sense 'just now' (*OLD* 5a); cf. 65n., 185n.

324 quemquam . . . hominem: *quisquam* is here adjectival (= emphatic *ullus*), as not uncommonly also in classical Latin (*OLD* 6a); there are seven examples of *quisquam homo* in T. and some 17 in Pl. **quoi:** the regular spelling during the republican period; Quintilian (1.7.27) preferred *cui* but was taught to write *quoi* in his boyhood. **magis** 'to a greater extent', i.e. 'it is more true that'.

324–5 bonae | felīcitates: pleonastic, 'strokes of good luck'. This line is both unusually heavy, with only four words, and unusually smooth, with no elisions, no resolutions, and no other metrical licences. In Men. strict versification is often a sign of tragic colouring (Gomme–Sandbach index s.v. tragic language), which would suit the tone of Chaerea's lament here; the same might be claimed for Phaedria's outbursts at 66 (*mori me malim: sentiet qui uir siem*) and 177 (*sincere dici, quiduis possem perpeti*), which are also metrically smooth lines. But licence-free iambic senarii are not uncommon in T. (11 examples in *Eun.* 1–206), and in general, the distinction between tragic and comic versification is not nearly as marked in Roman drama as in Greek. See Soubiran (1988) 466–7, Jocelyn (1967) 36–7. **aduorsae sient** 'go against him', 'turn to bad': Chaerea was lucky to find the girl, unlucky to lose her. The subj. *sient* is generic.

326 quid hoc est sceleris? 'what kind of a misfortune is this?', better given to Parmeno (with Σ) than to Chaerea (with A). On the grammar see 225n.; on the scansion of *hoc* (long) see 114n. **sceleris:** here 'calamity', 'misfortune' (*OLD* 1) rather than 'crime'. **perii:** here literally, 'I'm ruined', though often a mere exclamation, 'damn it!', hell!' (360); of the 16 examples in *Eun.*, four each are spoken by Chaerea and Parmeno (cf. 292n. *occidi*). **rogas?:** a formulaic response to questions, indicating a variety of emotions,

e.g. surprise, anger, indignation, grief (so Don. on *An.* 163, 184, 267). In most cases the implication is 'it's obvious', 'what a silly question!', 'you know well enough'; here perhaps 'do you really want to know?'

327 aequalem 'contemporary'; Archidemides is the name of an old friend of the father also at Pl. *Bac.* 284.

328 nouistin?: the MSS are divided between *nouistin* (A) and *nostin* (Σ); the uncontracted form is required by the metre (cf. 322n.), unless we assume a hiatus after *quidni.* There is only one other clear example of *nouisti* in T. (*Hau.* 370) as against 12 of *nosti.* **quidni?** 'of course', lit. 'what if I didn't?', sc. *nouerim* (*Ad.* 573); T. has eight examples of *quidni* by itself and six with the subj. **fit mi obuiam** 'crossed my path'; Chaerea uses the historic pres. for his narrative right from the beginning (132n.).

329 incommode 'inconvenient'; Parmeno begins by taking an ironic, detached view of Chaerea's tale of woe. **immo ... infeliciter** 'disastrous, you mean'. *immo* here corrects the previous statement by rephrasing it in a more extreme form, 'not merely *a* but positively *b*' (*OLD* d, Ramsay 198–201). **enimuero:** an intensive particle, here emphasising *immo* (*OLD* 1d).

330 alia: i.e. more trivial things.

331 liquet: lit. 'it is clear for me (to swear)', apparently meaning 'I can swear in all honesty' (*An.* 728–9 *si forte opus sit ad erum iurandum mihi ..., | ut liquido possim*). The impersonal use *liquet* + inf. seems to be without parallel. **deierare:** Don. *ualde iurare*; for intensive *de-* see 220n.

331–2 his mensibus | ... proxumis: abl. of time within which (*NLS* §54). **sex septem** 'six or seven', a colloquialism (Hor. *Ep.* 1.1.58, Cic. *Att.* 10.8.6). **prorsum:** here 'continuously' (254n.), i.e. 'six or seven whole months'.

333 quom minume uellem minumeque opus fuit: the moods are varied: *uellem* is a potential subj., 'when I least could want it', while *opus fuit* represents a fact, 'when I least needed it'. On *opus est* see 223n.

334 ĕhŏ: 286n. Chaerea uses the word three times in this scene. **monstri similest** 'monstrous', 'grotesque', 'outrageous'. *monstrum* means a portent sent by the gods, hence an unnatural or deformed animal, a person of extreme wickedness (696), or (as here) a monstrous act (cf. 656n.); for *similis* + gen. see 313n. **quid ăīs?:**

a common colloquial expression, used in two senses: (i) 'answer me', accompanying a question, as here, and (ii) 'what are you saying?', in responses, expressing amazement or alarm (654). On the scansion *ăīs* see 139n. **maxume** 'absolutely' (189n.), here ironic.

335 continuo 'immediately', one of the temporal advs. used by T. to articulate his narratives (125n.). **quam longe** 'and from what a distance!', an idiomatic use of *quam* (*An.* 136 *flens quam familiariter*: *OLD* 3b).

336 incuruos tremulus labiis demissis gemens 'stooping, shaking, with drooping lips, and wheezing', an asyndetic quadruplet with the abl. of description *labiis demissis* replacing the third adj.

337 The direct speech to 342 enlivens the narrative (236n.). **heus heus:** here attracting attention (102n.); the doubling increases the urgency (*Hau.* 348, *Ad.* 281). **tibi dico:** attached to *heus*, this means 'I'm talking to *you*' (*Hec.* 523, Pl. *Cur.* 516, *Mil.* 434); elsewhere, the sense is 'I'm telling you' (379), 'I'm warning you' (*An.* 204), or just 'I say' (Pl. *Bac.* 999). **restiti:** from *resistere* (303n.); among the surrounding historic presents, the perf. marks a sudden completed action ('I stopped').

338 scin quid ego te uolebam: sc. *facere* (cf. *Hau.* 494). *scin* (= *scisne*) is followed by questions in both the indic. and the subj. (cf. 100n.). The impf. *uolebam* implies 'what I was wanting (when I was running after you just now)'; cf. 86n. *eras*.

339 iudicium 'a court case'. **quid tum?** asks for the next step in an argument, as here, 'so what?', 'what follows?' (*Hau.* 847, *Ph.* 541), or the next stage in a narrative, 'what happened next?' (604, *Hau.* 602, 605); the ellipse is of (e.g.) *sequitur*.

339–40 ut diligenter nunties | patri: 'that you make sure to tell your father', sc. *uolo* (192n.) **aduocatus . . . mi esse** 'act as my adviser'. Professional advocates are a later development at Rome; the reference here is to friends who would help each other as advisers in legal business and in particular in civil cases (*OCD*[3] s.vv. advocacy; law and procedure, Roman 2). There are several instances in Roman comedy of *senes* picking up friends from the forum for this purpose (763–4, *Ph.* 312–13, *Ad.* 645–6); for an amusing skit on the sort of advice they gave see *Ph.* 446–59. **mānĕ** 'in the morning', 'first thing'; court cases at Rome started at dawn (Ov. *Am.* 1.13.19–22).

341 abiit hora: an evident exaggeration on Chaerea's part (cf. *Hau.* 240 *dum moliuntur (sc. mulieres) ... annus est*), though T. does have to cover the time taken up by Gnatho's monologue.

341–2 rogo numquid uelit. | 'recte' inquit. abeo: a neat encapsulation of the working of the *numquid uis* formula (191n.). In this context *recte* ('it's fine', 'it's all right, thanks') is a polite way of saying 'nothing' (so Don.). **huc** 'this way'. **quom ... respicio:** historic pres., as often in *quom* clauses, even when combined with a past main verb (cf. 345).

343 illaec se: this is Grant's correction of the the MSS reading *illa sese*, which will not scan; the intensive form (*illaec* = *illa*) occurs also at 947, where it is not required by the metre. **se ... aduorterat:** Engl. uses the intransitive 'had turned' instead of the reflexive. The end of the narrative is marked by the two past tenses *aduorterat* and *nulla erat* (cf. 261n. *coepit*). **interea:** 125n. **commodum** 'at that very moment', a colloquialism found also in Cicero's letters (*OLD* 1); T. has two examples, Pl. eight.

344 plateam 'street', from the Greek πλατεῖα (sc. ὁδός) = 'the broad road'; this use came into Greek only at the time of New Comedy (Philemon fr. 58 Kock, Herodas 6.53), but is very common in later Latin, leading to the modern terms 'place', 'plaza', 'piazza'. In comedy the word generally, as here, refers to the street running in front of the stage houses (1064, *An.* 796, *Ph.* 215) **mirum ni ... dicit:** aside: 'I'll be blowed if he doesn't mean ...' (230n.). **hanc:** sc. *uirginem.* **modo** 'just now' (323n.).

345 huic: to Thais. **datast dono:** 109n. **nulla erat:** a colloquialism, 'was nowhere to be seen' (*OLD* 4a); cf. 293n. *neque ... usquam.*

346 secuti ... sunt 'escorted'. **scilicet:** in a question 'I suppose', 'presumably', expecting the answer 'yes' (*Hau.* 705: *OLD* 3b); cf. 185n.

347 uerum: sc. *est*, here 'yes' (*Hau.* 1013), sometimes 'it's true' (*An.* 769), 'quite right' (*Ad.* 578); see *OLD uerus* 6b. **ipsast** 'it's the very girl'; aside, though the rest of this speech is addressed to Chaerea. **ilicet:** 54–5n.

348 desine 'forget it!', another colloquialism; the ellipse is of *hoc loqui* or *hoc persequi.* **conclamatumst** 'it's dead and buried'; lit. 'the final laments have been uttered'. The phrase is presum-

ably proverbial, though Otto gives only one parallel (Amm. Marc. 18.6.18); it is derived from the Roman funeral procedure called *conclamatio*, in which the dead person was called upon at intervals for a week before the body was finally cremated (Serv. on *Aen.* 6.218). **alias res agis:** i.e. 'you're talking about something else'; Don. suggests either 'you're not paying attention' or 'you're joking'.

349 istuc ago: i.e. 'on the contrary I'm very much talking about *your* concerns' (cf. 130n. *hoc agite*); on the scansion *istūc* see 94n. **equidem:** 323n. **nostin:** 328n. **aut:** on the position at line end see 217n. *et.*

350 uidi noui scio: an asyndetic triplet, but not quite symmetrical in that the third verb has an indirect question attached.

351 ĕhŏ: here excited rather than indignant (286n.). **Parmeno mi:** Chaerea adopts a more familiar approach as he scents that Parmeno has crucial information for him. This is one of only 13 examples in T. of *mi/mea* + proper name uttered by a male speaker (cf. 86n.); most of them are spoken by *adulescentes* and addressed either to their slaves or to their girl friends.

352 ei: on the scansion see 303n.

353 potens: the sense must be 'who is so rich that he can make a present like this?'; for *potens* = 'rich' cf. Pl. *Epid.* 153 *multo auro potens.* **miles Thraso:** the first mention in the play of the soldier's name.

354 riualis: 268n. **duras ... partis:** *duras* is here predicative ('you are speaking of my brother's part as a hard one'); for the metaphor cf. 151–2n. **praedĭcas:** very common in comedy, often as a synonym for *dicere* or *narrare*; Pl. has some 70 examples, T. 13.

355 immo: here not so much correcting the previous statement (329n.) as confirming it as valid even though made in ignorance (*OLD* h, Ramsay 202). **enim:** either simply emphatic, as often in Pl. and T. (*OLD* 1), or explanatory with an ellipse to be supplied ('but this is not so, for ...': *OLD* 5b); see McGlynn s.v., Ramsay 205–11. **quod:** interrogative adj. with *donum*, 'what gift'. **huic dono contra comparet** 'he is setting against this gift'; *contra* is pleonastic with *comparare* = 'set in opposition' (*OLD comparo*[2] 2).

356 quodnam: intensive form of *quod* (272n.), sc. *donum.* **quaeso:** 307n. **obsecro:** here introducing a question (95n.); five of the eleven male utterances of parenthetic *obsecro* in *Eun.* are spoken by Chaerea (cf. 362).

357 inhonestum 'ugly', 'repulsive' (132n. *honesta*). **hominem:** here clearly derogatory (235n.). **mercatus est heri:** Chaerea is surprisingly well informed on this point, when he has been away from home on guard duty. **senem mulierem** 'that old woman of a man', a bold phrase; for *mulier* of a man cf. Pl. *Bac.* 845 *non me arbitratur militem sed mulierem.*

358 istunc: the intensive form is here required by the metre. **homo:** i.e. Phaedria; the tone here is not so much derogatory as sympathetic ('the poor fellow'). **quatietur ... foras** 'will be beaten out of the house'.

359 uīcīnam: sc. *esse.* **haud diust:** there has been no previous suggestion that Thais is a new neighbour. T. is covering the rather improbable comic convention whereby two next-door families are not very well aware of what goes on in each other's houses (cf. *Ad.* 647–9). Here Chaerea's absence on guard duty (290) makes his ignorance more plausible.

360 perii: here 'damn it!' (326n.). **numquamne ... me illam uidisse** 'to think that I have never seen her', exclamatory acc. + inf. (225n.). **etiam:** with *numquam,* 'never yet'. **ehodum:** *eho* is here again excited rather than indignant (351n.); for *-dum* cf. 273n.

361 The dialogue is again rapid with four separate utterances in the line (cf. 371, 380, 389). **ut fertur** 'as people say'. **forma** 'a beauty' (297n.). **sane:** here in its usual affirmative sense, 'certainly, 'very much so', 'quite' (*OLD* 3b); cf. 89n. **nil ad nostram hanc?** 'she is nothing compared with this girl of mine?' (*OLD ad* 38b). **alia res:** a colloquialism, 'there's no comparison', 'she's something else' (cf. 231 *haec superat ipsam Thaidem*).

362 fac ut: 189n. **faciam sedulo** 'I'll give it my constant attention' (137–8n.). **ac:** on the position at line end see 217n. *et.*

363 dabo operam 'I'll work at it' (63n.). **numquid me aliud?:** 191n. Parmeno seeks permission to leave; he is in no hurry to help.

364 mancupia: 274n.

365 quiquidem ... detur 'in that he is given', causal subj. (293n.). *quiquidem* is an emphatic form of *qui*; on the scansion see App. I 3(*c*). **in hanc ... domum:** prepositions are used with *domum* only when it is qualified by an adjective.

366 quid ita? 'how do you mean?' (sc. *loqueris*), a common ellipse. **rogitas?:** used in much the same way as *rogas?* (326n.) but with a stronger note of disapproval; T. has 13 examples of *rogitas?* and 23 of *rogas?* (Intro. sect. 4). **summa forma:** with *conseruam*, 'a fellow slave of supreme beauty'.

367 una in unis aedibus 'together in the one house'; the word play is difficult to capture in English. *aedes* = 'house' is pl. in Latin (hence the rare pl. of *unus*); *aedis* sing. means 'shrine'.

368 interdum 'from time to time'. **propter:** adv., in the sense of *prope*, 'near by' (*OLD* 1).

369 quid si: another common ellipse, here introducing a remote fut. condition (sc. *quid dicas si*). **tute:** 64n.

370 capias: potential subj., 'you could take'. **illius:** regularly disyllabic in Pl. and T., though there are a few examples of trisyllabic *illīus* (444: Laidlaw 25–6). **quid tum postea?:** pleonastic for *quid tum?* (339n.).

371 pro illo 'in his place' (*OLD pro* 6). **ducam:** potential subj. On the hiatus see App. 1 3(*g*); it could be avoided if we read *deducam* with PC. **audio:** the implication is 'and I like what I hear' (Don. *id est libenter*).

372 fruare = *-aris* (212n.); the potential subjs. continue. **illum dicebas:** sc. *fruiturum esse*. **modo** 'just now' (323n.).

373 tangas ludas 'touch her, play with her'. These are mischievous additions to Chaerea's own list of the pleasures that the eunuch might enjoy (366–8), replacing the more innocent *uidebit colloquetur*; but Parmeno scarcely envisages rape at this point. For the asyndetic quintuplet cf. 257n.

374 quandoquidem 'since'. **illarum ... quisquam:** i.e. none of the women in Thais' house; *quisquam* does not have a separate fem. form (*OLD* s.v.). **neque te ... nouit neque scit qui sies:** Chaerea's absence on guard duty, coupled with the recentness of Thais' arrival (359n.), means that not only does he not know his new neighbours, but they do not know him. This detail is important for the whole eunuch trick; Men. shows a similar care over small details, and T. may be presumed to be following him here.

375 facile: with *probes*. **ut** = *talis ut*. **pro eunucho probes:** sc. *te*, lit. 'prove yourself in place of a eunuch', i.e. pass as one (*OLD probo* 7c).

376 dixisti: the uncontracted form is required by the metre here and at 1017, even though the MSS have *dixti* in both places (cf. 328n. *nouistin*). **uidi:** i.e. 'experienced', 'come across' (*OLD* 12).

377 age: here hortatory (99n.), 'come on!'. **nunciam** 'right now', trisyllabic as always (237n. *quoniam*). **orna me** 'dress me up' (cf. 237 *ornatus* = 'garb'). **abduc duc:** i.e. 'take me off to change, then deliver me to Thais' house'. **quantum potest** 'as soon as possible', sc. *fieri*.

378 quid agis? 'what are you up to?', usually conveying a protest or warning about a rash course of action (cf. 224n. *uide quid agas*). **garris** 'nonsense!', lit. 'you're babbling' (*Ph.* 210 *garris*, 'don't be silly', 496 *garri modo*, 'babble on', *Hau.* 536 *garris*, 'you must be joking'). **perii** 'damn it!' (326n.). **miser:** the masc. equivalent of the appositional female speech marker *misera* (179n.); Parmeno speaks three of the four examples in *Eun.*

379 quo trudis 'where are you shoving (me)?' **perculeris** 'you'll have me down'; the fut. perf. implies a continuing state arising from the fut. action. **tibi ... dico:** 337n. **equidem:** 323n. The repetition in successive lines reflects Parmeno's agitation. **mănē** 'stop it', 'hold on', 'wait a minute'. The line is in effect a stage direction, suggesting some comic business as the impetuous Chaerea tries to bustle Parmeno into the house.

380 pergin? 'you persist?', here absolutely (18n.). **certumst:** 188n. **uide ne** = *caue ne* (*OLD* 17a). **calidum:** Don. *periculosum*, a bold metaphor derived perhaps from the kitchen ('this is too hot to hold', 'you'll get your fingers burnt'); cf. Pl. *Mos.* 609 *calidum hoc est: etsi procul abest urit male*, Ar. *Plut.* 415–16 ὦ θερμὸν ἔργον ... τολμῶντε δρᾶν, 'you who dare to do a hot deed', Amphis fr. 33.10 Kock δρᾶν τι καὶ νεανικὸν καὶ θερμόν, 'do something young and hot'. See Fantham (1972) 12. **modo:** with *uide* (65n.).

381 sine 'let me'. **at enim** introduces an objection or a warning; on the force of *enim* see 355n. **istaec in me cudetur faba:** lit. 'your bean will be threshed on me', a proverbial saying found only here, explained by Don. as meaning *in me hoc malum recidet*. Agricultural metaphors are in fact rare in T. (cf. 79, 236). **istaec:** 317n. **ah:** here impatient (208n.).

382 flagitium 'disgrace', 'outrage'; the word expresses strong moral disapproval, which raises the question what Parmeno has in

mind. If he is talking of an outrage against the girl, since slaves have few, if any, personal rights, it follows (i) that he has taken note of Thais' remarks about the girl's citizen birth and (ii) that he does envisage rape (373n.), in which case it is strange that he does not raise the question of the girl's birth in order to deter Chaerea (110–15n.). It is more likely that he sees the outrage as perpetrated on Thais, which is what Chaerea in fact takes him to mean (382–7; cf. 865n.). Since the girl is a slave and now belongs to Thais, it would be wrong to gain entry to Thais' house by false pretences and make use of her property. At *Ad.* 92–3 Demea similarly claims that Aeschinus' action in breaking into a pimp's house and carrying off one of his girls by force is regarded by everybody as *indignissume factum.* **an** frequently introduces a direct question in Pl. and T.; it usually indicates surprise or indignation, though in some cases the sense 'or' is possible (47, 386). **in domum meretriciam:** 365n.

383 illis crucibus: lit. 'those crosses', i.e. 'those torturers', referring to *meretrices*, a bold personification found also in Pl. (*Aul.* 522, *Per.* 795). **nos nostramque adulescentiam:** hendiadys for *nos adulescentes.*

384 habent despicatam 'hold in contempt'. *habeo* + participle is the forerunner of the 'have' perfect of late Latin and modern Romance languages, but in early and classical Latin *habeo* retains its meaning 'hold' or 'keep'; see Palmer 166–7, 327, Allardice 56–7, *OLD habeo* 27. *despicatus* is always passive in sense, even though derived from the (rare) deponent verb *despicari.* **omnibus ... modis** 'in all (possible) ways', i.e. 'utterly' (*OLD modus* 11b). **cruciant** 'torment' (95n.; cf. 383 *crucibus*). In regarding Thais as a typical evil *meretrix*, Chaerea is reinforcing the tension between this stereotype and the actual character of Thais as presented by T. (48n.).

385 referam gratiam 'pay back', here = 'gain revenge' (*OLD gratia* 4e). **itidem ... ut** 'in the same way as'. **fallam** 'cheat', 'trick'.

386 haec: a vague plural referring to the trickery mentioned in the previous line and clarified by the following *ut* clause. **patri ... ut a me ludatur dolis:** this reads like a reference to the standard practice of the *adulescens* of comedy, who not only deceives his father about his love affairs but often, with the help of slave or

friend, swindles the old man of money in order to pursue them (cf. 39). Metatheatrical references of this type (Chaerea is saying, in effect, 'would you rather I behaved like my stereotype in comedy?') are relatively rare and discreet in T.; Pl. is much more blatant in their use (*Hec.* 866–7, Pl. *Capt.* 778–9, *Mos.* 1149–51, *Ps.* 1239–40, etc.; Duckworth 133–4). **aequomst:** Chaerea appeals to the concept of *aequom* (fair and right), one of T.'s recurrent ethical concepts. The word occurs 16 times in *Ad.* and 12 in *Hau.*; its relatively infrequent occurrence in *Eun.* (cf. 42, 478, 870) reflects the fact that this is not one of his more serious plays.

387 quod: connecting relative, 'this', i.e. the cheating of a father. **qui rescierint culpent:** in effect a remote fut. condition, so that *rescierint* (from *resciscere* = 'find out') is perf. subj., 'if any were to have found this out, they would blame' (*NLS* §197). **illud:** i.e. the cheating of a *meretrix.*

388 quid istic?: 171n. **facias:** jussive subj. (78n.).

389 non faciam: i.e. *non culpam conferam*; this use of *facere* in place of a substantive verb ('do it', 'do so') is common in most types of Latin (*OLD* 26). **iubeam?:** on the subj. in an 'echo' question see 191n. **impero:** more impressive than *iubeo*, 'command' rather than 'tell'.

390 numquam: emphatic, 'not in any circumstances' (*OLD* 2b), rather than merely temporal. **defugiam auctoritatem** 'deny the responsibility'; for *de-* see 220n. **sequere:** an exit formula, often used, as here, to clear the stage at the end of a scene (*An.* 467, *Ph.* 765, *Ad.* 609). **di uortant bene:** a prayer which often has ominous overtones (*Ph.* 552, *Hec.* 196, *Ad.* 728).

Chaerea leads Parmeno into their house, and the stage is left empty. The renaissance editors put the end of T.'s 'second act' at this point, which is again likely to correspond to Men.'s act division (206n.).

III.i: Thraso, Gnatho, Parmeno (391–453)

Gnatho returns with Thraso, flattering him absurdly. He advises Thraso how to respond if Thais continues to mention Phaedria, and reassures him of Thais' love.

This is the second of the scenes involving the two characters im-

ported from Men.'s *Kol.* The first three-quarters of the scene, like Gnatho's earlier monologue, have nothing to do with the plot and presumably come straight from *Kol.*; they serve to introduce Thraso, but are otherwise an amusing interlude, whose function is to add to the broad humour of the play. T. has added Parmeno, whose role is merely to utter two asides. The last quarter (from 434) is more relevant, in that it foreshadows the quarrel between Thais and Thraso; but it too does nothing to advance the plot and the actual quarrel breaks out in rather different circumstances from those it suggests.

Thraso belongs to the type *miles gloriosus* ('swaggering soldier'), of which he is the only example in T. The type goes back to Lamachus in Aristophanes' *Acharnians*, but its development as a stock character belongs to Middle and New Comedy, when mercenary captains in the service of foreign kings had become a common feature of Greek life. The main characteristics of the *miles gloriosus* are blustering, boastfulness, lechery, stupidity, and cowardice; he is also rich enough from the spoils of war to be a formidable rival to the *adulescens*. The most striking examples are in Pl., where the character becomes an exaggerated caricature; the surviving plays of Men. offer by contrast sympathetically drawn soldiers, who represent a deliberate inversion of the type, though Bias in *Kol.* seems to have been a swaggering soldier of the conventional kind. The mercenary captain (like the parasite) was not a feature of Roman life in T.'s day, since the Romans had citizen armies commanded by citizen generals; some have argued that the Roman audience would see in the *miles gloriosus* a satirical portrait of their own commanders, but it seems more likely that he was regarded as another absurd foreign type. On the *miles* in Roman comedy see Hofmann (1973) esp. 122–30, Hanson (1965) 51–67, Duckworth 264–5; on Men.'s soldiers, Arnott (1979a) xxxiii–xxxiv, Goldberg (1980) 45–53, Webster (1974) 29–30.

In this scene Thraso displays the traditional gullibility of the *miles*, emphasised by the asides of Gnatho and Parmeno (418, 422) and by his own inability to see when his boasting is being undercut (428) or when Gnatho's adulation is double-edged (393–4, 397, 403, 409–10, 452–3). But his boasting takes a different form: Thraso prides himself not on his military and amatory successes but on his ability to please others, especially the king (395–409), and on his wit at other people's expense (412–26). And his almost pathetic desire to be loved

by Thais (446) contrasts with the usual absurd confidence of the character in his own irresistibility. So far as we can see, T.'s portrayal of Thraso is not simply taken over from that of his counterpart in Men.'s *Kol.*; the surviving fragments (App. II 2) show Bias as boasting of his drinking ability (fr. 2), his wit (fr. 3), and his success with women (fr. 4), of which T. has imitated only the second. Thraso's language also lacks the flamboyance of the traditional type; his fondness for the historic infinitive (391, 402, 410–13, 432) may suggest a certain inarticulateness, and his one attempt at an elaborate periodic sentence falters in the middle (403–7).

Gnatho spends most of this scene putting into practice the art of flattery about which he boasted in his opening monologue. But in the last quarter he takes on another role, that of advising his master on love, thus moving out of one class of parasites (flatterers) and into another (practical helpers). His language varies between the laconic (403 *mirum*, 433 *haud iniuria*, 435 *nil minus*, 452 *ridiculum*) and the colourful; notable are his oaths and exclamations (397, 407, 416, 426), his vivid images (406, 417, 438), and some extravagant forms of flattery (401–2, 452–3).

The metre reverts to ia^6, marking a change of tone from the preceding Chaerea–Parmeno scene.

391 Thraso and Gnatho enter in mid-conversation from the right (288n.); Gnatho has been describing Thais' reaction to the soldier's gifts. **uero** 'really', 'truly', seeking confirmation; for confirmatory *uero* see *OLD* 4. **agere gratias** means 'to express thanks' rather than 'to be grateful' for which the Latin is *gratias habere* (750n.). This is a rare example of a historic inf. used in a question (Petr. 62.8: H–S 368), its common uses being for excited narrative (432) or, less frequently, to describe habitual action (402). Single historical infs. are also comparatively rare; they tend to occur in groups of two or three (410–11). See *NLS* §21, Allardice 83–4.

392 ingentis: Cicero (*Amic.* 98) quotes this response as an example of the flatterer's technique of 'increasing' what the hearer wants to hear. **ain tu...?** usually expresses incredulity, real or, as here, pretended; on the scansion *a͡in* see 139n.

392–3 non tam ... | dono quam ... datum esse: sc. *laeta est.* construed first with an instrumental abl. and then with acc. + inf.,

'not so much with the present as with the fact that it comes from you'. **id:** internal acc. with *triumphat*, 'that is a triumph for her'. **uero serio** 'really and truly'; the asyndeton suggests that the phrase is an idiomatic one (*Ad.* 975, Pl. *Poen.* 435, 438, *Rud.* 468, *Truc.* 921).

394 It appears that T. has brought forward Parmeno's entry from a later position in Men.'s *Eun.* (probably corresponding to line 461 in T.'s play), where it would have led directly into the presentation of Phaedria's presents to Thais. It is notable that in T. Parmeno, having come on early, is completely ignored by the other characters for 67 lines (394–461). **hoc prouiso** 'I am coming out here to see ...' *hoc* is the archaic spelling of *huc*; it is preserved here only by A[1] (cf. *Ph.* 152, *Hec.* 348, *Ad.* 92: Serv. on *Aen.* 8.423).

395 eccum militem: the use of *militem* rather than the proper name *Thrasonem* may suggest repugnance (Don. *iniuriose*); on *eccum* + acc. see 79n. **est istuc datum** 'that's a gift of mine', i.e. one given by the gods or fate (*OLD do* 3b). *istuc* refers back to Gnatho's last comment, and is further defined by the following *ut* clause.

396 grata mihi sint 'earns me gratitude'; *mihi* is dat. of advantage.

397 aduorti ... animum: ostensibly polite, but in fact sarcastic ('so I've noticed'). **uel:** here 'for example' (Don. on *Hec.* 60 *transitus a generali sententia ad specialem*: *OLD* 4b). **rex:** T. does not specify which king Thraso is serving (cf. *Hau.* 117 *in Asiam ad regem militatum abiit*); but it would be understood to be one of the Hellenistic kings who came into power after the death of Alexander in 323 BC. The soldier at Pl. *Mil.* 75 is serving 'King Seleucus', presumably the founder of the Seleucid dynasty in Syria, who ruled from 312 to 281 BC. **maxumas:** sc. *gratias*.

398 non item: i.e. 'not as much', sc. *gratias agebat*.

399–400 I.e. a man of wit can divert to himself by mere words the glory that another man has gained for himself by a mighty effort.

400 transmouet: a rare word, not otherwise found in Pl. or T. **qui habet:** the scansion *quĭ habet* by prosodic hiatus is necessary to avoid a breach of Luchs's Law (App. I 4(*c*)). **salem:** 'wit' (lit. 'salt'); cf. Catul. 86.4 *nulla in tam magno est corpore mica salis*.

401 quod 'a thing which', referring to *salem habere*. **habes:** colloquial, 'you've got it' (Don. *intelligis*: *OLD* 11a).

401–2 in oculis ... | gestare: a conflation of *in oculis habere* =

'keep in one's thoughts' (*OLD oculus* 7c) and *in sinu gestare* = 'love and cherish' (*Ad.* 709); Gnatho is straining for superlative expressions. **scilicet** 'quite' (185n.); the premature interruption underlines Thraso's absurd eagerness to be praised. **gestare ... credere:** historic infs. expressing habitual action (410–12, *An.* 62–4, *Hec.* 166, 182–3, *Ad.* 45–6); cf. 391n. **uero:** confirmatory (391n.), 'he really does'. **credere** 'he entrusts' (128 *consilia ... tibi credam*).

403 mirum 'amazing!', again two-edged (cf. 397n.). **tum** 'furthermore (4n.). **sicubi** 'if anywhere' (cf. 163 *num ubi*). Thraso embarks upon an ambitious sentence, which he finally completes in 407; *sicubi ... satietas hominum* and *negoti si quando odium* balance each other in chiastic order.

404 negoti: objective gen. with *odium* (*NLS* 72(3), 76). **si quando** 'if ever' (*OLD quando* 4a). **odium:** here = *taedium*, 'weariness' (*OLD* 5).

405 quasi ... nostin?: Thraso, for all his alleged quickness of wit, has to call on Gnatho's help for a suitably impressive comparison.

406 ubi: equivalent to *ut ibi*, 'in order that.... there', i.e. at the place of rest implied in the previous line. **exspueret miseriam:** lit. 'spew out his troubles', a colourful phrase; T. elsewhere uses the similar verb *euomere* for the venting of anger and other emotions (*Hec.* 515, *Ad.* 312, 510). There is an interesting parallel for the whole situation in a passage from Ennius (*Ann.* 268–86 Sk), where the Roman statesman Servilius Geminus is represented as 'blurting out' (275 *euomeret*) his concerns to a socially inferior confidant at dinner after a tiring day's business. The two passages may reflect a literary *topos*, 'the king's confidant', developed in the Hellenistic world, especially since there is a an anonymous literary papyrus which could be taken as describing such a figure (*GLP* 111). If so, it seems more likely that T. took over this parody of it from Men.'s *Kol.* than that he created it independently from the Ennius passage or from anywhere else. See Skutsch (1985) 447–62, id. (1968) 92–4, Fantham (1972) 52–3. **tenes** 'you have it' (*OLD* 23), a colloquialism like *habes* (401n.).

407 hui: expressing feigned admiration, again at line end (223n.).

408 ēlegantem 'discriminating', 'choosy' (from *ēlegare*); the word is used at *Hau.* 1063 of an *adulescens* who refuses to marry the bride proposed by his mother. Gnatho is being ironic. **narras** 'you

are talking about'; *narrare* is often used in comedy as a colloquial equivalent of *dicere* without any real sense of 'relate' or 'narrate' (*Ph.* 401 *filium narras mihi?*: *OLD* 3). **immo:** corrective (329n.); 'he's not merely discriminating but a man of very few friends'. **sic:** colloquial for *talis* (*OLD* 5a, Allardice 91).

409 perpaucorum hominum: Horace uses the same phrase of Maecenas (*Serm.* 1.9.44). The gen. is descriptive (234n.); for *per-* see 48n. **hominum:** on the hiatus see App. 1 3(*g*). **immo nullorum:** i.e. Thraso scarcely counts as a friend. Don. suggests that this remark is made aside, but, as with Gnatho's previous remarks, there is a flattering interpretation for Thraso to pick up: the king has no need of friends if he has Thraso.

410 inuidere: historic inf., as are the following *mordere*, *pendere*, *inuidere*, all expressing habitual action (401–2n.).

411 mordere: lit. 'bit me', with reference to backbiting or verbal abuse (*OLD* 8); elsewhere in T. the word means 'annoy' (445: *OLD* 7), like the Greek equivalent δάκνειν (Men. *Sam.* 356, 384, 387). **clanculum:** i.e. behind Thraso's back; cf. 310n. **flocci pendere:** 303n.

412 misere 'exceedingly', 'terribly' (68n.)

413 impense: lit. 'extravagantly', here 'exceedingly', 'desperately', as often with verbs of emotion (*Ad.* 993 *magis impense cupitis*, Catul. 72.5 *impensius uror*). The context requires a stronger word than *misere* but Don. regards the two words as virtual synonyms and sees the strained antithesis and the repetition of *inuidere* from 412 as signs of Thraso's inarticulateness. **elephantis ... Indicis:** elephants formed an important part of the armies of the Hellenistic monarchs, and tend to figure in the boasts of the comic *miles* (Pl. *Mil.* 30). They had appeared in Italy in the armies of Pyrrhus and Hannibal in the third century, and were beginning to be used sporadically by the Romans themselves in T.'s day (e.g. at Pydna in 168 BC). The reference to Indian elephants suggests that the king in question is one of the Seleucid dynasty from Asia (397n.), who cornered the market in Indian elephants, forcing the Ptolemies from Egypt to look to African elephants from Ethiopia. See Scullard (1974), *OCD*[3] s.v. **praefecerat:** sc. *rex*.

414 molestus 'annoying', 'troublesome', 'a nuisance'. **magis** 'more than usually', 'particularly'. **quaeso:** 307n.

Strato: from the Greek στρατός = 'army' and thus appropriate for a military official.

415 eon 'is it for this reason', looking forward to the *quia* clause. **bēluas** 'wild animals'; *belua* is in fact the *vox propria* for the elephant (Ov. *Tr.* 4.6.7–8 *Inda ... belua*, Juv. 10.158 *Gaetula ... belua*: *OLD* 2b).

416 pulchre ... sapienter 'brilliant, profound'. **mehercle:** 67n. **papae:** 229n.

417 iugularas hominem 'you'd slaughtered the fellow' (from *iugulum* = 'throat'). This a bold metaphor, probably from the gladiatorial arena (55n.); cf. *Ad.* 958 *suo sibi gladio hunc iugulo* = 'I'm destroying him by his own methods', Pl. *Mer.* 613 *demisisti gladium in iugulum* = 'you've ruined me with your bad news'. See Fantham (1972) 30–1. The plupf. in a main clause (*-aras* = *-aueras*) implies rapid completion of the action (*Ph.* 594 *uixdum dimidium dixeram, intellexerat*: Allardice 68). **quid ille?:** sc. *dixit* (cf. 88 *uerbum nullum*). **mutus ilico** 'struck dumb', sc. *fuit*; for *ilico* see 133n.

418 quidni esset? 'of course he was' (328n.). **di uostram fidem:** sc. *obsecro*; formally this is a plea for divine help (*fidem* = *operam aut auxilium*: Don. on *An.* 716), but in practice it often serves as an exclamation expressing surprise or wonder, like the Engl. 'heaven help us!'

418–19 hominem perditum | miserumque 'what a hopeless wretch' (235n.), i.e. Thraso. **et illum sacrilegum:** Gnatho. *sacrilegus*, 'committer of sacrilege', hence 'scoundrel', is a term of abuse used more widely by T. (five examples) than by Pl., who uses it twice, both times of pimps; it corresponds exactly to the Greek ἱερόσυλος (Men. *Asp.* 227, *Dysk.* 640, *Pk.* 366, *Sam.* 678). See Lilja 49. **quid illud...?:** *illud* looks forward to the *quo pacto* clause: 'and what about that (other witticism of mine), namely how (I scored a hit ...)?'

420 quo pacto: regular Latin for 'how', 'in what manner' (*OLD* 2). **Rhodium:** it appears from the fragments of Men.'s *Kol.* (App. II 2) that in Men.'s version (i) the soldier's wit was directed not at a Rhodian but at a Cypriot (fr. 3), and (ii) the witticism took a different form, namely a reference to the proverbial Cypriot ox which fed on dung (fr. 8; cf. *CPG* I 224, II 331, Paul. *Fest.* p. 59 Mueller: Otto *bos* 9). T. has changed the witticism to one more likely

to be intelligible to a Roman audience (426n.) and also the nationality of the victim. The Rhodians were in the news at Rome in T.'s time because of political quarrels following the Second Macedonian War (171–167 BC); it may also be relevant that they enjoyed a certain reputation for wit (Cic. *De orat.* 2.217), which would make Thraso's 'victory' even more impressive. **tetigerim** 'touched', i.e. 'stung', 'scored a hit on', another image from gladiatorial combat (417n.; cf. Pl. *Pers.* 634 *tactus lenost*, 'that's a blow for the pimp'). The clause is an indirect question, hence the subj.

421 obsecro: here obsequious in tone (95n.).

422 plus miliens audiui: clearly an aside (cf. 409n.). The phrase *miliens audire* is idiomatic (*An.* 946, *Ph.* 487); for *plus miliens* see 85n.

423 adulescentulus: T. has 23 examples of *adulescentulus* as against 38 of *adulescens*. The diminutive is metrically more convenient, fitting neatly at the end of the line or half-line, which is its usual position (exception at 1021). It also affects the tone, being here scornful ('youth', 'whipper-snapper') but in some places more sympathetic ('poor young man').

424 scortum: usually pejorative in tone ('whore', 'tart') but sometimes with overtones of tolerant approval ('bird', 'wench': Catul. 10.3, Hor. *Carm.* 2.11.21). The word occurs only twice in T. but some 44 times in Pl. The function of a *scortum* is to provide sexual pleasure, often associated with eating and drinking, whereas a *meretrix* can be the object of a romantic attachment (hence *meretricem amare* at Pl. *As.* 52–3, *Men.* 790, *Mer.* 42). See Adams (1983) 321–7. **ad id alludere:** in the context (cf. 426) *alludere* must mean 'flirt with' (*id* = *scortum*) rather than 'make a playful or mocking allusion to' (*OLD*); cf. Rufinus Adamant. 4.2 *adulescentem ... uxori alienae alludentem et alterius matrimonium uiolare cupientem* (*TLL* s.v.).

425 quid ăĭs...?: 334n. **impudens:** a term of abuse more frequent in Pl. (18 examples) than T. (three).

426 lepus tute's: pulpamentum quaeris? 'you are a hare: do you pursue delicacies?' According to Don. the point is 'you are seeking in another what can be found in yourself': a hare, which is itself a delicacy, should not itself be seeking *pulpamenta*, which are are tasty morsels of meat used as hors-d'œuvres. The implication is that the Rhodian youth is himself sexually desirable, and should not be mak-

ing advances to Thraso's girl. According to Vopiscus, one of the writers of the *Historia augusta* (*Num.* 13.5), soldiers in real life were in the habit of quoting lines from Greek and Latin poetry; he goes on to say that the habit is exemplified in comedy itself, quoting this line and ascribing it to Livius Andronicus (the founder of stage drama at Rome). Whether it occurred in one of Livius' plays or not, the implication is that this is an old witticism which the audience would recognise as such, even though Thraso is claiming it as his own. There is a parallel Greek proverb (δασύπους ὢν κρέως ἐπιθυμεῖς, 'being a hare, do you desire meat?': *CPG* I 234, II 357); but this will not have stood in Men.'s *Kol.* at this point, since the joke there was a different one (420n.). See Wright 24–7, Fantham (1972) 80, Fraenkel (1960) 40–2, 402, Otto *lepus* 3. **hāhăhae:** the metre requires this scansion, though elsewhere the first *a* is short (497).

427 quid est? 'what's the matter?'; Thraso is taken aback, or pretends to be, by Gnatho's laughter. **facete lepide laute, nil supra** 'witty, clever, neat, incomparable' (Pl. *Mil.* 1161 *lepide et facete, laute ludificarier*).

428 obsecro te: here 'for heaven's sake' (95n.). **uetus** 'an old one'.

429 fertur in primis 'it's regarded as one of the best' (248n.).

430 dolet dictum: sc. *mihi dolet hoc dictum esse* (cf. 93n.). Gnatho's flattery here takes the form of an expression of sympathy for the victim of Thraso's cruelty (Don. *scit enim homines stultos malos uideri uelle*). The tone of *imprudens* (*OLD* 4) and *liber* (*OLD* 11) is thus relatively mild; one should make allowances for young men who lack prudence and self-restraint.

431 at: Don. on *An.* 666 *principium imprecationi aptum* (*OLD* 11b). **di te perdant:** a common imprecation (cf. 302n.). **quid ille . . . ?:** 417n. **quaeso:** 307n. **perditus:** sc. *fuit*; 'destroyed', 'finished'.

432 emoriri: historic inf., here adding excitement to the narrative (391n.). The archaic 4th conj. form (*moriri* for *mori*) is found in T. only here; Pl. has *emoriri* at *Ps.* 1222 and *moriri* at *As.* 121, *Capt.* 732, *Rud.* 684. The phrase 'die of laughter' goes back to Homer (*Od.* 18.100), though it does not otherwise appear in surviving Latin literature (Otto *risus* 1). **denique:** 40n.

433 metuebant . . . iam 'from then on began to fear' (*OLD iam* 1b). **me:** hiatus at change of speaker (App. 1 3(*g*)).

434 sed heus tu 'but listen'. These words mark the transition (102n. *heus*) from the comic banter of the first three-quarters of the scene to the more relevant matter of the last quarter. There are some minor anomalies in this section which bear on the question whether T. is following Men.'s *Kol.* (where there is no trace of a similar quarrel), or Men.'s *Eun.* (where the rival may not have come to fetch the courtesan at all and, if he did, may not have been accompanied by his servant), or is simply inventing (see 440n., 454–506nn.). (i) Gnatho and Thraso both take on new characteristics, Gnatho as the adviser and schemer and Thraso as the abject lover. These seem more likely to come from Men.'s portrayal of the rival and servant in *Eun.* than from his portrayal of Bias and Strouthias in *Kol.*, since the latter pair seem from the fragments to have been the stock flatterer and swaggering soldier. (ii) The situation implied in Gnatho's advice here to Thraso does not quite fit T.'s play: (*a*) it presupposes a period since Thraso's return where Thais has been deliberately provoking him by repeatedly mentioning Phaedria, which, apart from problems with the time scale (Gnatho, at least, seems to have only just returned to Rome: 259n.), would go against her present policy of appeasing him, and (*b*) it presupposes a dinner-party scenario where Pamphila can be simply called out to entertain, which seems to imply either that Thraso still has possession of the girl or that the party is at Thais' house (443n.). These last two anomalies are strange if T. is freely inventing; the second is also strange if both this passage and the actual dinner party are taken from Men.'s *Eun.* (iii) The foreshadowing of developments in T.'s play is misleading in that the quarrel here envisaged at the dinner party is over Phaedria, whereas the actual quarrel is provoked by the arrival of Pamphila's brother Chremes (617–26). But it would be unwise to infer that T., having taken this passage from Men.'s *Eun.*, then changed the plot so as to bring Chremes to the dinner; it would not have been beyond Men. to create this twist in the story himself. See Büchner 254, 259–62, Ludwig (1973) 395 n. 92, 406, Bianco (1962) 153–4, Fabia 43–5. **purgon ego me. . . ?:** pres. indic., where we might have expected the deliberative subj. ('am I to clear

myself?'); T.'s usual practice is to use the pres. indic. where a request for advice is being made and the subj. for genuine deliberation or where the question is in effect an expression of despair (cf. 46–49). See Allardice 78–9. **istac** 'the girl'; T. shows a marked preference for *istac* over *istā*, regardless of metrical requirements.

435 quod ... suspicatast: the *quod* clause replaces a noun in the abl., 'of the suspicion that' (*OLD purgo* 8a). **eam me amare:** a back reference to 142–3. **nil minus:** sc. *faciendum est*, 'absolutely not' (cf. 535).

436 immo: here in direct contradiction, 'no, rather', 'on the contrary' (*OLD* a). **quor:** 87n. **rogas?:** 326n.

437–8 scin ...|... ut ...?: cf. the Engl. colloquialism 'you know how...?' **si quando:** 404n. **male:** a colloquialism for *ualde*, used esp. with words of unpleasant sense, 'badly', 'terribly' (*OLD* 10a). **urat** 'it galls you', subj. in indirect question; for the metaphor see 274n. **sentio:** i.e. 'I not only know it but I feel it'; for the antithesis cf. Pl. *Trin.* 639 *scio ego et sentio*, Catul. 85.2 *nescio sed fieri sentio.*

439 id ut ne fiat 'to prevent it happening'. The archaic *ut ne* (some 20 occurrences in T.) continues to be found down to the classical period, with several examples in Cicero (*OLD ne* 5a); *ne* is in origin an adverb (*ut ne* = Gk ἵνα μή) rather than a conjunction. **haec res** 'this tactic', referring forward to the instructions in 440–5. **solast remedio** 'is our only remedy', predicative dat. (*NLS* §68, Allardice 27). T. uses *remedium* in a variety of contexts (*Ph.* 200, 616); it is doubtful that a medical metaphor was still perceived (*OLD* 3).

440 Don. makes the interesting comment *hic magna* οἰκονομία *est, qua Terentius praeparat quemadmodum iurgium inter Thaidem militemque ... per duas partes serpat fabulae.* We cannot assume that when Don. uses the name 'Terentius' he necessarily means 'T. as distinct from Men.', nor is it clear what he means here by 'two parts of the play'. But the implication does seem to be that T. has invented this part of the scene (434–45) in order to link the two *Kol.* characters with the quarrel which was part of the original *Eun.* plot; and this would add weight to the view that there was no equivalent rival–servant scene at this point in Men.'s *Eun.* See Fabia 43–4, Sandbach (1978) esp. 126. **Pamphilam:** our first indication of the girl's name (lit. 'all-loving'); it occurs as a young girl's name again in *Ph.* and *Ad.* and

as a young wife's name in Men.'s *Epit.* and Pl.'s *St.* In fact Pamphila is named only six times in the play, being otherwise referred to chiefly as 'the girl' (*uirgo*: 132n.), with the implication that she is seen as a type rather than as an individual. Like many of her counterparts in Roman comedy, Pamphila does not appear in person (the only *uirgo* to appear on stage in T. is Antiphila at *Hau.* 381–409), so that, in so far as the play takes account of her point of view, it has to do so through the mouths of others. See Duckworth 253–4.

441 continuo: sc. *nominato.* The fut. imper. is implied here and in 444 (cf. 445 *referto*), linked with the subordinate verbs in the fut. tense (106n.).

442 intromittamus 'let's admit'. Phaedria is imagined to be waiting outside the door (as is Chremes at 617–18). **comissatum** 'to join the party', supine expressing purpose after a verb of motion (*NLS* §152, Allardice 58–9). *comissari* is the Lat. version of the Gk κωμάζειν, 'to revel', with special reference to the drinking-party (συμπόσιον) which followed the formal meal; this is its only occurrence in T., though Pl. has seven examples.

443 cantatum: another supine; for Pamphila's musical abilities cf. 133n. *fidibus scire.* **prouocemus** 'let's call out' (*OLD* 1). Don. congratulates T. on his choice of the words *intromittamus* and *prouocemus*: *eleganter, quia ille foris est, haec intro.*

444 illīus: trisyllabic (307n.). **hūius:** disyllabic (202n.). **contra** 'in return'; sc. *laudato.*

445 par pro pari referto 'pay her back like for like'; the phrase is proverbial (Otto *par* 3). Cicero (*Fam.* 1.9.19) quotes lines 440–5 to justify his undertaking of the defence of Vatinius (as a piece of political tit for tat). **quod eam mordeat** 'something to annoy her' (cf. 15n., 411n.).

446 Don. comments: 'These lines illustrate the character of the soldier and Gnatho in an economic manner: it makes it plausible that the soldier can readily bear Thais' preference for Phaedria, in that he has always realised that she does not love him. For, if it were not so, either Phaedria has to be excluded from her favours or the conclusion of the play becomes tragic because of the grief of the soldier ... We should remember that comic poets do not present their ridiculous characters as entirely stupid or unfeeling, for there is no pleasure for the spectator when the person who is being deluded

is a complete idiot.' To judge from *Mil.*, Pl. would not have agreed with the last sentence. The remark does add a pathetic touch to Thraso's character, but it seems unlikely that T. is here trying to raise sympathy for the soldier; it is possible that he is reflecting a more sympathetic characterisation of the rival in Men's *Eun.* (434n.). **siquidem amaret ... prodesset:** pres. unfulfilled condition. **istuc** 'your advice'.

447 quando 'since' (196n.). **exspectat** 'she longs for' (cf. 194).

448 iamdudum te amat 'she has long been loving you'; the pres. is the regular tense with *iamdudum* to describe an action continued from the past (Allardice 62).

448–9 iamdudum illi facile fit | quod doleat 'it has long been easy to pain her', lit. 'for some time (something) to pain her is easily done'.

449–50 metuit ... : the construction is *metuit ne fructum quem ipsa capit tu alio conferas.* **capit | fructum** 'derives income' (80n.), with reference to Thraso's gifts. **quando** 'some day' (cf. 404n. *si quando*). **alio:** 280n.

451 bene dixti: Gnatho's remark is true but only up to a point. Loving Thraso's presents is not the same thing as loving him, but Thraso is unable to make the distinction. **non in mentem uenerat:** 232–3n.

452 ridiculum 'absurd' (244n.), here ironic. **non enim cogitaras** 'for you just hadn't put your mind to it' (*cogitaras* = *-aueras*); *enim* here has explanatory force (355n.). **ceterum:** lit. 'as to the rest', here 'otherwise' (H–S 492).

453 idem ... inuenisses 'you would have come up with the same idea', past unfulfilled condition (sc. *si cogitasses*). **melius quanto** 'how much better', i.e. 'how much more easily (than I did)'. The scene ends with a patently absurd piece of flattery.

III.ii: Thais, Thraso, Gnatho, Parmeno, Pythias (454–506)

Thais emerges from her house and is pressed by Thraso and Gnatho to come with them to dinner. Parmeno seizes the opportunity to deliver Phaedria's presents, arguing their merits and those of his master. Thais takes the 'eunuch' and the Ethiopian slave girl inside, and

departs with Thraso and Gnatho, after telling her maid Pythias what to do if Chremes appears.

This third soldier–parasite scene advances the plot in two respects: it moves the action nearer to Thraso's dinner party, and it achieves the entry of Chaerea into Thais' house. Again, it is not clear how much of the scene derives from Men.'s *Kol.*, how much from his *Eun.*, and how much from T.'s own invention. Three things are reasonably certain: (i) the 'eunuch' must have entered the courtesan's house at this point in Men.'s *Eun.*; (ii) at least one line of the scene comes directly from *Kol.*, since by chance the corresponding line of the Greek play survives (498n.); (iii) neither Men.'s *Eun.* nor his *Kol.* can have had five speaking characters here, given the restriction of speaking actors in Greek New Comedy to three, which suggests that T. has combined characters from both plays into a single scene. The parallel scene in Men.'s *Eun.* must have involved the Parmeno and Thais characters (and the 'eunuch' played by a mute extra), which would have left the third actor available to play the rival; if Men.'s *Eun.* had a rival–servant scene corresponding to T.'s III.i, the servant must have left by the end of it so that the actor could come back as Thais or Parmeno. See Lowe (1983) 429, Webster (1960) 68–9.

As for the characterisation, Thais' main motive is to keep on the right side of Thraso until her hold on Pamphila is secure, which is why she accepts his invitation even though she is waiting for Chremes to call (cf. 206) and why she is not eager to receive Phaedria's gifts under Thraso's nose (462–3). Her language is thus calculated to retain Thraso's favour (455, 458, 460). Thraso continues to show a pathetic desire to be loved (456); his impatience to be gone (465, 492, 494, 506) reflects both his displeasure at the presentation of Phaedria's gifts (hence the disparaging remarks of 468 and 471) and his inability to cope with Parmeno's championing of Phaedria's cause (hence the insults of 486–7 and 496). At the same time there are hints of the traditional swaggering soldier in his lecherous remark about the eunuch (479), his alleged parading of his battles and scars (482–3), and his inability to perceive when he is being mocked (497). Gnatho has comparatively little to say in this scene; he lends support to Thraso's insults (472, 487–8) and piles on the flattery at the end (497–8). Parmeno loyally carries out his instructions (cf. 214–

15), praising Phaedria's gifts (472–8) and contrasting his master's restraint with Thraso's absurd demands (480–5), all in suitably rhetorical language (esp. the tricola of 476–7, 482–3, 484–5); he also gives as good as he gets in the slanging match with Thraso and Gnatho (489–91, 494–5).

The spoken verse (ia^6) continues.

454–61 The scene opening is a complex one in that it involves four speaking characters, but is none the less kept very brief. Thais has already heard Thraso from inside the house and addresses him immediately. Parmeno does eavesdrop, but utters only two short asides before approaching Thais.

454 audire uocem uisa sum modo militis: the only example in T. of a character entering from a house in response to a voice heard on stage (cf. Pl. *Aul.* 727, *Cist.* 543, *Rud.* 259–60, *Trin.* 1093). The formula *audire uocem uisa sum* is correspondingly rare; cf. Pl. *Cist.* 543, *Aul.* 811.

455 eccum: here standing alone (79n.). **salue:** the simplest possible greeting (270–1n.). **mi Thraso:** the apparent warmth of the *mi* + voc. greeting (86n.) contrasts with the impersonal *militis* of the previous line (395n.). **o Thais mea:** Thraso outdoes Thais by adding an amorous *o* (91n.) to the *mea* + voc. greeting (351n.).

456 meum sāuium: lit. 'my kiss', an effusive term of endearment unparallelled in T. (Intro. sect. 4). **quid agitur?:** 270–1n. **ecquid** 'at all' (279n.). **nos** = *me*; the tone of the pl. is said to be formal, impersonal, or self-depreciatory (*OLD* 3), but here the effect is rather one of tenderness or intimacy (cf. Catul. 8.5 *amata nobis* and Fordyce on Catul. 107.3).

457 de 'with regard to' = 'in return for'. **fidĭcĭna:** Thraso evidently regards Pamphila primarily as an entertainer (133n.), though he also uses the word *uirgo* (132n.); the only other person to call her *fidicina* is Parmeno (985). **istac:** 434n.

457–8 quam uenuste! quod dedit | principium...! 'how charming! what a way to begin!'. Parmeno is being heavily ironic: Thraso has cut short the conventional greetings in his haste to claim credit for the gift of Pamphila. *quod* is here the exclamatory adj. ('what a ...!') agreeing with *principium*. **adueniens** 'on arrival', probably meaning 'back from overseas' (cf. 259n.); Phaedria's *ille*

recipitur (159) does not imply that Thais has already entertained Thraso. **plurumum merito tuo:** sc. *te amo* (cf. 186n.); *merito* is here an abl. of cause (*NLS* §45).

459 eamus ergo ad cenam: Gnatho is eager to eat. If T. has added Gnatho to this scene, as seems likely, he will be responsible for the two references to food (cf. 491) which associate Gnatho with the character of the traditional *edax parasitus*. This character was much developed by Pl. and was no doubt a favourite with the Roman audience; T. seems to have added similar references to the portrayal of his other parasite Phormio at *Ph.* 315–47. See Lowe (1989), Martin (1959) 12–13. **quid stas?:** i.e. 'what are you waiting for?' This must be addressed to Thais, since she responds in the following line; Gnatho is being very rude. **em alterum** 'now look at the other one'; Parmeno is disgusted by Gnatho's rudeness and unseemly haste for food. On *em* see 237n.; on the scansion *ĕm ăl-* see App. 1 3(*h*). Fraenkel (1970) 683, taking up a hint from Don., proposed that the words *eamus ... stas?* should be given against the MSS to Thraso, in line with his other expressions of eagerness to depart. In this case Parmeno's *em alterum* would mean 'there's another charming remark' (sc. *dictum*), and Thais' *ubi uis* would be addressed to Thraso, perhaps more appropriately.

460 ex homine hunc natum dicas? 'would you suppose him to be born of human stock?'; i.e. 'this is not a very human way to behave'. **non moror:** lit. 'I do not delay (you)', i.e. 'I have no objection', 'I'm ready'; cf. *nil moror* = 'I don't much care for' (184n.).

461 adibo: the standard 'approach' formula used by eavesdropping or newly arrived characters prior to announcing their presence to others on stage. **quasi nunc exeam:** cf. 394n.

462 quopiam's: *quopiam* is a strengthened form of the indef. adv., 'somewhere'. **ehem:** 86n.

463 bene fecisti 'that's kind of you' (186n.). Don. suggests that Thais, taken aback by Parmeno's sudden appearance, can only offer an empty politeness ('good of you to come'); having removed Phaedria from the scene for Thraso's benefit, she does not wish to be approached by Phaedria's slave in Thraso's presence. **hodie:** the implication is 'but come back another day'. **quid...?:** here implying a rebuke for not seeing the obvious (239n.). **hunc:** Thraso. This conversation is aside from Thraso and Gnatho.

464 me taedet: here 'it makes me sick' (cf. 72, 297).

465 a Phaedria: sc. *missa*. **quid stamus?:** it is Thraso's turn to show impatience (cf. 459), angered by Parmeno's intervention and his aside conversation with Thais. **quor non imus hinc?** 'why don't we leave?', a colloquial equivalent of *eamus hinc* (Allardice 64); on *quor* see 87n.

466 quaeso: here followed by an indirect command (307n.). **pace quod fiat tua:** lit. 'which thing may it happen by your leave', i.e. 'with your permission' (*OLD pax* 3a). Parmeno is being ironically polite.

467 conuenire et colloqui: i.e. 'have a few words with her in private'; Don. suggests that Parmeno is deliberately using military terminology, suggesting discussion and negotiation, as in a state of war.

468 perpulchra: 48n. **credo:** 98n. **nostri:** sc. *doni*, gen. with *similia* (313n.).

469 res indicabit 'the facts will show', 'that remains to be seen'; the expression is proverbial, more often in the pres. tense (Otto *res* 1). Parmeno is confident that Chaerea will make a good impression. **heus:** here used to call the attention of slaves inside the house (102n.), who are by convention assumed to be within earshot. In this case the slaves are clearly just inside the door, ready to send out the 'eunuch' and the Ethiopian maid (cf. 394–5), who emerge immediately.

469–70 foras | exire: 98n. **ocius** 'at once', with no real comparative sense. *ocius* is regular with commands, like its Gk equivalent θᾶττον (Men. *Dysk.* 430, 454, 596); *ociter* is not found before Apuleius (*OLD* s.v.). **procede tu huc:** addressed to the Ethiopian slave girl, who has appeared at the door.

471 ex Aethiŏpiast usque 'she's all the way from Ethiopia'. **hic sunt tres minae:** lit. 'here are three minas', i.e. 'she is worth (only) three minas', a derisory amount for a supposely exotic slave girl (169n.).

472 Dōre: Dorus is the name of the real eunuch, which Parmeno is careful to use here as part of the deception; it is probably related to the Greek word δῶρον (= 'gift'). **accede** 'come over here'; cf. *procede* (470) = 'come forward'. **em eunuchum tibi** 'here's the eunuch for you'. *em* is regularly construed with this 'ethic' dative (284n.); cf. *An.* 842 *em Dauom tibi.*

473 quam liberali facie 'what a noble appearance!' (230n.). *liberalis* means 'worthy of a free man', hence 'fine', 'noble', 'handsome'; it applies not only to appearance but also to conduct (*An.* 330, *Ph.* 282, *Hec.* 164, *Ad.* 464), and in this sense is one of T.'s favourite ethical terms. The word has added point when applied, as here, to someone who is (or is assumed to be) a slave or of humble birth. **aetate integra** 'what unblemished youth!'

474 ita me di ament 'so help me god!', 'god bless my soul!', 'lumme!', a common colloquialism, used to add emphasis to a statement; T. has 22 examples, Pl. only 19. The *ita* is sometimes followed by *ut* = '*so* may the gods love me, *as* what I say is true' (e.g. *Hau.* 686), but the paratactic construction (as here) is the regular one. **honestust** 'he's good-looking' (132n.). **quid tu ais?:** demanding an answer, like *quid ais?* (334n.); the scansion *tŭ ăis* is necessary to avoid breaking Luchs's Law (App. 1 4(*c*)).

475 numquid habes: split resolution in the first foot (App. 1 3(*j*)(i)). **quod contemnas** 'to belittle' (15n.). **quid tu autem?:** sc. *ais*; *autem* is here mildly adversative, 'you for your part' (*OLD* 1a, 1d).

476 tacent: satis laudant 'their silence is praise enough'; a variant on the proverbial expression 'to speak by silence' (Eur. *Or.* 1592, *IT* 763, Cic. *Catil.* 1.21, Catul. 6.7: Otto *tacere* 2). **fac periclum** 'test him'; *periclum* is the regular spelling in Pl and T., though the MSS often have *periculum* against the metre. The sentence constitutes a descending asyndetic tricolon: *fac periclum in* > *fac in* > *in.*

476–7 litteris, |... palaestra ... musicis: these were the three traditional areas of Greek education, letters (grammar and literature) under a *grammatistes*, athletics under a *paidotribes* (the *palaestra* was strictly a wrestling-ground but was used for other gymnastic activities), and music under a *kitharistes.* The Romans on the other hand included neither music nor athletics as part of their formal educational system, so that the eunuch's accomplishments would have seemed the more exotic to the Roman audience. See *OCD*³ s.v. education. **musicis:** neut. pl. as noun, 'music' (*OLD musicus* 2a).

477–8 liberum |... adulescentem 'a well educated young gentleman'; *liber* ('free') has the same connotations as *liberalis* (473n.). **aequomst** 'it's right and proper' (cf. 386n.). **sollertem dabo** 'I will show him to be expert' (sc. 'in those things').

479 si opus sit 'if I had to', 'if it came to it' (223n.). **uel sobrius ...** 'even when sober' (on *uel* see 223n.); the aposiopesis (65n.) conceals some gross sexual remark (cf. *Hau.* 913). This is the only suggestion in the play that Thraso shares the lechery of the typical *miles gloriosus* (for homosexual tendencies see Pl. *Mil.* 1110–13).

480 atque 'and moreover' (*OLD* 2a). **haec:** acc. pl., sc. *dona.* **qui misit:** viz. Phaedria, who is rather more possessive of Thais than Parmeno here implies. **sibi soli** 'for him alone', dat. of advantage with *uiuere.* **postulat:** here construed with acc. + inf. rather than with *ut* + subj. (cf. 1058–9). Both uses are classical (*OLD* 1); cf. 61–2n.

481 sua causa 'for his sake'.

482 pugnas narrat: the behaviour of the typical swaggering soldier (Pl. *Mil.* 1–57, *Poen.* 470–95, cf. *Epid.* 444–55, *Truc.* 482–96).

482–3 cĭcātrīces suas | ostentat: also presumably typical, though examples are harder to find (Phoenicides fr. 4.5–6 K–A διαπαντὸς οὗτος τὰς μάχας | ἔλεγεν, ἐδείκνυ' ἅμα λέγων τὰ τραύματα, 'all the time he told of his battles and pointed to his wounds as he spoke'; cf. Men. fr. 745 K–T). **ostentat:** a true frequentative; this is T.'s only example of *ostentare,* though he has some 30 of *ostendere.* **tibi obstat** 'makes a nuisance of himself', 'gets in your way'. The three *neque* clauses constitute another tricolon. **quod quidam facit** 'as a certain person does', viz. Thraso.

484–5 ubi ... ubi ... | ubi: a third tricolon, with triple anaphora of *ubi.* This is pure rhetoric: the three clauses mean virtually the same thing. **molestum** 'a nuisance' (414n.). **non erit:** on the scansion *erĭt* by *brevis in longo* see App. I 3(*i*). **sat habet si** 'he considers it sufficient if', 'he is content if', a common idiom (*An.* 335, 705, *Hau.* 718, Pl. *Aul.* 777, *Mil.* 1175). **sat** = *satis,* as frequently in Pl. and T. **recipitur:** 159n.

486 appāret: impersonal, 'it is apparent'.

486–7 domini pauperis | miserique: Thraso expresses scorn for a such an undemanding lover.

487–8 nemo posset ... | qui haberet: impf. subjs., as of an unfulfilled present condition ('nobody could ..., if he had ...'). **sat scio** 'I'm quite sure', another common colloquialism (*An.* 611, *Ph.* 636, *Ad.* 339, 360, 526), usually parenthetic, as here. **qui**

pararet 'the means to procure'; *qui* is here instrumental (36n.), and the subj. generic or potential. **alium:** sc. *seruom*; Gnatho improves Thraso's insult (so Don.) by turning it against Parmeno. **perpeti:** 48n.

489 tace tu 'shut up'; Parmeno is not mincing words. **infra infumos omnis:** the Engl. idiom is 'the lowest of the low'.

490 qui ... animum ... induxeris 'in that you have brought yourself'; the subj. is causal. **huic ... assentari** 'to flatter him', i.e. Thraso. The related noun *assentator* is the nearest Lat. equivalent to the Gk κόλαξ.

491 e flamma petere ... cibum: a proverbial expression (Don. *antiquum uerbum*: Otto *flamma* 5), alluding to the practice of stealing from the ashes the food which was burned together with the bodies of the dead. A vivid illustration is provided by Catul. 59, which describes an old whore pursuing a loaf of bread as it rolls away from a funeral pyre, only to be caught and beaten by the undertaker. The point is that Gnatho must be destitute if he has to flatter a person like Thraso to get a meal.

492 iamne imus?: Thraso, who resented Parmeno's intervention in the first place, is losing patience, having now lost the verbal battle. **hos prius intro ducam ...:** Thais' brief exit into her house is clearly signposted with stage-directional phrases, as is her return (499). Her absence is covered by the continuing banter between Parmeno, Thraso, and Gnatho; there is no real problem here with the compression of off-stage time (283n.), especially as the instructions which Thais proposes to give inside (492) are actually given on stage after her return (500–6). **hos:** the 'eunuch' and the slave girl.

493 poste continuo exeo: one of several formulaic phrases for this situation (*Hau.* 502 *continuo hic adero*, *Ad.* 757 *post huc redeo*, Pl. *Bac.* 794 *iam exeo ad te*, *Epid.* 424 *continuo hic ero*, St. 623 *poste ad te continuo transeo*). **poste:** archaic for *post* (adv.). *poste* is restored to the text here from one of the ancient glossaries (*CGL* v 538); the MSS have *post*, *postea*, or *post huc*, of which only the last will scan. *poste* is metrically necessary also at *An.* 483, Pl. *As.* 915, *Most.* 290, Enn. *Ann.* 218 Skutsch. See Skutsch (1943) 104. **exeo:** an example of a colloquial tendency to replace the fut. tense by the pres., especially with verbs of motion (Allardice 63).

494 ego hinc abeo 'I'm off'; Thraso's patience has finally snapped. **tu:** Gnatho. **istanc:** the intensive form is here required by the metre. **opperire:** imper. of *opperiri* = 'wait for'. **haud conuenit:** impersonal, 'it is not proper'.

495 imperatorem 'a commanding officer'; Parmeno is exaggerating Thraso's status. **in uia** 'in the street'. With this sneer Parmeno departs; we might have expected him to return to his house, but his next entrance appears to be from the street (918n.). On 'unmarked' exits in T. see 189n.

496 quid tibi ego multa dicam? 'why should I waste words on you?' Thraso's riposte is shouted after Parmeno. **domini similis es:** i.e. *pauper et miser* (486–7), not a very devastating snub (Don. *ineptus iocus*).

497–8 These lines may be interpreted in the same way as 426–7, where Gnatho dissolves into laughter at a feeble jibe from Thraso and Thraso's response is an invitation to Gnatho to compliment him on his wit (so Don.). But they have more point here if Gnatho is actually laughing at Parmeno's parting sneer, Thraso's *quid rides?* is a suspicious 'what are you laughing at?', and Gnatho's reference to Thraso's earlier witticism is a clever way of covering himself. The first *a* of *hăhăhae* is here short (426n.). **istuc:** object of *rideo* understood, as is the following *illud ... dictum.* **modo** 'just now'. **et illud de Rhodio dictum:** cf. 425–6. The corresponding line from Men.'s *Kol.* is preserved (fr. 3: see App. II 2), which confirms that T. is using Men.'s *Kol.* here and shows that the device of the back reference is also from Men. **quom in mentem uenit** 'when I think of it' (232–3n.).

499 abi prae: the adverbial use of *prae* = 'ahead' is archaic and is virtually restricted to the phrases *abi prae* and *i prae* (908). Thais' rapid reappearance has caused Thraso to change his mind about leaving first (494); he now sends Gnatho off instead to make the necessary preparations for the dinner. **cura:** Paumier's conjecture for *curre* of the MSS. *cura* is easier in sense ('see that' rather than 'run in order that') and is probably more appropriate addressed to a free man; elsewhere in T. *curre* is addressed only to slaves (*Hec.* 359, 443, 719, 808, *Ad.* 354).

499–500 ut sint domi | parata: the subject of *sint parata* is a generalised neut. pl. 'things' (cf. *Ad.* 787). **fīat:** Don. remarks

that *fiat* (cf. 100n.) is the more appropriate response for a free man, *fiet* (cf. 208) for a slave. Gnatho now departs (right) for the soldier's house; and Thais returns, accompanied by Pythias, who is clearly of some status in her household, and at least two other slave women (506 *uos*). In fact there is no need for Pythias to appear on stage at all. Thais could have spoken all her instructions back into the house as she came out, and this may well have been the staging in the Greek original, since the Pythias actor would have been required to reappear almost immediately as Chremes at 507. On the 'over the shoulder' or 'talking back' entry, common in Men. as well as in Roman comedy, see Frost 7–8, Duckworth 125.

501 fac cures: pleonastic, 'make sure that you see to it'. **Chrĕmēs:** the first indication of the name of Pamphila's brother. Thais' instructions are spoken aside from Thraso, who shows no signs of having heard them, which might have awakened suspicions of Chremes as another rival lover and thus foreshadowed the quarrel at the dinner party (434n.). **hoc** = *huc* (394n.).

503 ad me: i.e. at Thraso's house. **adducito:** 106n.

504 ita faciam: 389n. This looks like an exit line (cf. Gnatho's *fiat* at 500) with Pythias returning to the house, though she may linger to hear the rest of Thais' instructions. **quid?:** here 'well, then' (cf. 239n.), marking the transition from Thais' aside conversation with Pythias to the more general instructions which Thraso can safely overhear; we can imagine Thais raising her voice at this point. **quid aliud uolui dicere?:** a byplay for Thraso's benefit; Thais has not really forgotten what else she wanted to say.

505 ehem: here 'oh yes' (McGlynn IV; cf. 86n.).

505–6 curate ... | ... facite: pl., addressed to the whole household, and thus presumably shouted inside. **domi adsitis:** i.e. 'don't leave the house'. **eamus:** Thraso at last gets his way, after three abortive attempts to leave (465, 492, 494). **uos me sequimini:** 390n. Thais and her maids depart (right) with Thraso.

III.iii: Chremes, Pythias (507–538)

Chremes arrives, voicing his suspicions of Thais' designs, and is greeted by Pythias. He grudgingly agrees to go and see Thais at Thraso's house, and leaves with another maid, Dorias.

It would suit the staging best if Chremes entered from the left, since Thais and Thraso have just departed to the right. Since the left is the conventional country entrance, this would suit his characterisation as a countryman with an estate at Sunium, even though there is no particular reason to suppose that he is only now arriving from this estate. He reveals that he has already been to visit Thais, and may well be living for the moment in a town house belonging to his family; if so this will notionally be situated to the left (cf. 810n.).

With Chremes' arrival, the focus is firmly fixed on Pamphila's identity. Chremes' scepticism about Thais' questions echoes Parmeno's scepticism of her whole story in the first act, but the effect is to create some amusing dramatic irony rather than to sow any seeds of doubt. The audience would in any case be predisposed to accept the identification of Pamphila as Chremes' sister (110–15n.), and the hints dropped here by Chremes confirm it beyond doubt. It cannot be coincidence that Chremes has a property at Sunium, from where Pamphila was abducted (519 ~ 115), and that he lost a sister some time ago who, if alive, would be sixteen, exactly the same age as Pamphila (526 ~ 318). The dramatic question now is not who Pamphila will turn out to be, but how and when and with what results her identity will be established.

Chremes is described as an *adulescens* at 204 and in the scene headings of the MSS but does not fit very easily into any traditional character type. He is not a young lover, nor the friend and helper of a young lover, and the role that he plays here (that of the 'recognition agent' who solves the problem of an an unknown identity) is more often played by an elderly relative or a slave of the family or an old nurse; the only parallel for a brother as a recognition agent is Therapontigonus in Pl.'s *Cur.*, who is a *miles* rather than an *adulescens.* In this scene Chremes' chief characteristic is his suspiciousness of Thais' motives (507–9, 514–15, 523–5, 532) and of Pythias' welcome; his language to Pythias is brusque to the point of rudeness (533, 534, 535, 536). Don. (on 507) says that Men. drew the character as a 'rustic youth', and Chremes' character can be seen in that light (507n., 531n.); there is a parallel of a sort in the suspicions of the young farmer Gorgias when faced with the more sophisticated townbred Sostratos in Men.'s *Dysk.* (233–319). The name 'Chremes' occurs as

an old man's name in Aristophanes (*Eccl.* 477) and elsewhere in T. (*An.*, *Hau.*, and *Ph.*) and is so regarded by Horace (*Epod.* 1.33, *Serm.* 1.10.40, *Ars* 94); it does not occur in extant Men. or in Pl.

Pythias falls into the category of *ancilla* ('maid'). The maid's role in Roman comedy is normally an insignificant one, though Pl. has three maids with more developed parts, two of whom (Milphidippa in *Mil.* and Astaphium in *Truc.*) are, like Pythias, the maids of courtesans. Pythias has relatively few lines in this scene, but establishes herself as a colourful character by her amorous approach to Chremes (531, 534, 535, 537) and her independent treatment of Thais' instructions (532, 538). The name 'Pythias', which occurs only here in Pl. and T., is used by Horace for the typical scheming female slave (*Ars* 238); it appears quite frequently in the wider amatory tradition as a courtesan's name (Men.'s *Synar.*, *Anth. Pal.* 5.159, 164, 213, Turp. *com.* 188, Luc. *Dial. meret.* 12, Aristaenetus, *Epist.* 1.12). On Pythias' language see Martin (1995); on the *ancilla* see Duckworth 254–5.

The spoken verse (ia^6) continues for the third successive scene.

507–31 Chremes' monologue is the second longest in the play (after Gnatho's at 232–64); its functions are to give the audience an account of his previous meeting with Thais (cf. 203–6n.), to establish his character, and to remove any doubts about Pamphila's identity. It is one of only four examples in *Eun.* of an entrance monologue delivered on an empty stage.

507 quanto magis ... cogito: this opening would logically lead to a *tanto magis* clause ('the more I ponder, the more it becomes apparent'), but Chaerea follows with a simple statement. The minor anacoluthon and the doubling of *magis* may be intended to suggest rusticity or intensity.

508 nimirum: 268n. **dabit ... magnum malum:** a colloquialism, 'will cause me a lot of trouble', 'will do me a mighty mischief' (*OLD malum* 1b).

509 ita: with *astute*, 'so cunningly ...'; for this 'confirmatory' use of *ita* see 305–6n. **labefactarier:** the pres. inf. here must have impf. force ('that I was being undermined') in view of the following *iam tum quom*. On the ending *-ier* see 164n.; on the metaphor see 178n.

510 accersier: on the spelling *accersere* see 47n.

511 roget quis 'should someone ask', equivalent to a remote fut. condition *si quis roget* but expressed paratactically as 'let someone ask' (cf. 252 *negat quis*). **quid tibi cum illa?:** sc. *rei est*, 'what business have you with her?', 'what is your relationship with her?' **ne noram quidem** 'I didn't even know her'; T. has 11 examples of the contracted forms *noram* etc. as against four of *noueram* etc. (cf. 328n.).

512 causam ut ibi manerem 'an excuse for detaining me'.

513 rem diuinam fecisse 'had just completed a sacrifice'. Sacrifices were regularly followed by a dinner at which the meat from the sacrificial victim would be eaten, and it was common practice on such occasions to invite visitors to join in the meal (Pl. *Rud.* 342–3 *sed quam mox coctumst prandium? :: quod prandium, opsecro te? :: nemp' rem diuinam facitis hic*). Thais was thus inviting Chremes to a discussion over dinner.

514 erat suspīcio: sc. *mihi*, 'I had a suspicion', followed by acc. + inf.

515 dolo malo 'under false pretences', 'with an ulterior motive' (*OLD dolus* 1b). This is a legal term, found in the Twelve Tables and in the later jurists (Gaius, *Inst.* 2.76, Ulp. *Dig.* 44.4.2.1), but familiar enough to occur in Pl. (*Rud.* 1381) as well as in T. The meaning is defined at Cic. *Off.* 3.60 as 'pretending one thing and doing another' (*cum esset aliud simulatum, aliud actum*).

515–16 accumbere | mecum 'took her place next to me'. *accumbere* is the technical term for reclining at table, found only here in T. (cf. *accubare* at 728). But the word can also have erotic implications (Pl. *Men.* 476 *prandi, potaui, scortum accubui*), and these are hinted at here. **mihi sese dare** 'put herself at my disposal', 'offered me her attentions' (*OLD* 21a), another phrase with potential erotic implications (Pl. *Ps.* 1277–8 *amicae dabam me meae | ut me amaret*). **sermonem quaerere** 'tried to make conversation'. On the historic infins. in 515–16 see 391n.

517 ubi frīget: probably with *sermo* as subj., 'when the conversation dried up', rather than personal, 'when she got a cool reception' (268n.), or impersonal, 'when things froze up', though all three versions are possible. **euasit** 'she came to the point' (*An.*

127 *timeo quorsum euadas*, 'I fear to think what you are leading to'); *huc* looks forward to the following indirect questions. **quam pridem** 'how long ago'. Thais must have established (cf. 203–4) that Pamphila's parents were dead; since she was sixteen, it was crucial for the identification that they died fewer than sixteen years ago.

518 dico: historic pres. **iamdiu:** sc. *eos mortuos esse*; this whole conversation is being reported in indirect speech, though direct speech is a common feature of narratives in comedy (236n.). Chremes is not wasting words; his answer ('long since') scarcely tells Thais what she needs to know.

519 rus Sūnii ecquod habeam 'whether I had a farm at all at Sunium'. **rus:** 187n. **Sunii:** locative. **ecquod:** neut. adj. (cf. 279 *ecquid*). **quam longe a mari:** Thais was evidently thinking of the story that Pamphila was captured by pirates (114n.).

520 ei placere hoc: sc. *rus*, 'she has taken a fancy to the farm'; there is comic irony in Chremes' failure to understand Thais' real intentions. On the scansion of *ei* see 303n. **a me auellere** 'to tear it from me', i.e. 'to take it from me against my will' (*OLD* 3). The pres. inf. is here used as a colloquial equivalent for the fut. (793, Pl. *Truc.* 936 *si hanc tecum esse speras*) by analogy with the use of the pres. indic. for the fut. (493n.). See Allardice 85.

522 ecquis cum ea: sc. *esset*; the girl might have been attended by a nurse (cf. Pl. *Poen.* 86). **una:** adv., 'together (with her)'. **quid habuisset:** she might have had tokens by which she could be recognised (112n.). **quom perit** 'when she disappeared'. *perit* is the contracted form of *periit*; formal grammar would require a subj within indirect speech, but this is not a universal rule even in classical Latin (966, 1070: Allardice 81).

523 ecquis eam: split resolution in the first foot (App. 1 3(*j*)(i)). **quor quaeritet?** 'why should she keep asking these questions?'; the subj. is probably deliberative (*NLS* §172). *quaeritet* is a genuine frequentative; *quaeritare* occurs only five times in T. as against 72 examples of *quaerere*.

524 nisi si: 160n. **illa:** Thais. The construction is *quae soror olim periit, hanc* (*sororem*) *illa se intendit esse*; for the antecedent attracted inside the rel. clause cf. 57n. **paruola:** 74–5n.

525 intendit 'is claiming' (*OLD* 12); Chremes again fails to

understand the situation. **ut est audacia** 'such is her brazenness'; the thought underlying this usage is comparative, 'just as she is brazen, just so she makes this claim' (*OLD ut* 20b).

526 ea: the sister. **annos natast sedecim:** acc. of duration of time, the regular construction with *natus*.

527 maior 'older', sc. *natu* or *aetate* (*OLD* 3a). **maiusculast** 'is a little bit older'. This is our only clue to Thais' age, but it is of little value in the absence of any precise indication of how old Chremes is.

528 misit: i.e. sent a message; for this elliptical use see *OLD* 16. **porro** 'on top of that' (167n.). **orare:** inf. of purpose after *misit* instead of the normal *ut* clause. This usage is relatively common in comedy with verbs of motion; it is avoided in classical prose, though it reappears in poetry from Lucretius onwards (Lucr. 3.896, Prop. 2.16.17, Virg. *Aen.* 1.527). See *NLS* §28, Allardice 83. **serio:** with *orare*, 'earnestly'.

529 dicat . . . siet: jussive subjs. **quid uolt:** indic. in indirect question (100n.). **molesta ne siet** 'stop pestering me' (414n.).

530 tertio: adv., 'for a third time'. **heus heus, ecquis hic?:** a variant on the door-knocking formula *heus ecquis hic est?* (Pl. *Am.* 1020, *Bac.* 582, *Capt.* 830, *Mos.* 899, *Poen.* 1118, *Rud.* 762). T. avoids any reference to the actual knocking, in contrast to Pl., who has a liking for boisterous scenes involving repeated shouts and accusations of battering down the door (see also *Mos.* 936–9, *Rud.* 412–14, *St.* 308–27).

531 ego sum Chremes: the Engl. is 'it's Chremes'. **o capitulum lepidissumum** 'oh you charming little man!'; Pythias speaks in highly alluring tones, hence Chremes' brusque reaction in 532 (Don. *blandimentum rusticus insidias putat*). The phrase *o lepidum caput* is used twice in comedy by slaves to helpful old men (*Ad.* 966, Pl. *Mil.* 725), but Pythias turns it into something very different by using the diminutive and the superlative forms. **capitulum:** *caput* = 'person' is relatively common, in comedy and elsewhere (*OLD* 7a); the only other example of *capitulum* in this sense is at Pl. *As.* 496. **lepidissumum:** *lepidus* ('charming', 'lovely') seems to have been a word particularly associated with courtesans. It occurs seven times in a scene of Pl.'s *Bac.* (35–108), where the youthful Pistoclerus is being

seduced by the courtesan Bacchis; Don. (on *Hec.* 753) comments that it is a word one would use to compliment courtesans but not married women.

532 dico: aside, 'I tell you'.

532–3 maxumo | te orabat opere 'most earnestly entreats you'; the superlative and the word order are both emphatic (cf. Cic. *Att.* 13.47a.2 *rogat magno opere*). The impf. is used because Thais' instructions were given in the past, even though the state of affairs continues in the present (cf. 338n.); it also underlines the fact that Thais is not at home. **ut cras redires:** in Thais' original instructions (502–3) the first alternative was for Chremes to wait, and only if this was inconvenient was he to return later; it is not clear why Pythias has altered the order of preference. She might have decided (e.g.) that, since Chremes has arrived so soon after Thais' departure, there would be a very long wait before she returned, so that coming back tomorrow was in fact now the better alternative. Whatever the reason Pythias is showing a certain independence. **rus eo** 'I'm off to the country', presumably to his estate at Sunium; on the tense see 493n.

534 fac 'do it' (i.e. *cras redi*); cf. 389n. Pythias refuses to take no for an answer. **amabo:** the first of Pythias' six examples of this female speech marker (130n.). **inquam** 'I repeat', with a note of impatience.

535 dum redeat: prospective subj., 'until such time as she may return', 'for her to return' (*NLS* §222). **nil minus:** sc. *faciam* (cf. 435n.). **quor...?:** Pythias again refuses to take no for an answer. **mi Chremes:** another attempt at allurement (86n.); the vehemence of Chremes' response (536) suggests that Pythias may have accompanied these words with some amatory gesture (Don. *apparet illum manu tactum esse qui sic irascitur*).

536 malam rem hinc ibis? 'go to hell', a common colloquialism (*An.* 317, *Ph.* 930, Pl. *Capt.* 877, *Epid.* 78, *Pers.* 288, *Truc.* 937). The normal expression is *in malam rem*; the plain acc. here can be interpreted as an acc. of end of motion (*NLS* §5: Don. *aduerbialiter*). **si istuc ita certumst tibi** 'if your mind's made up on that point'.

537 amabo ut illuc transeas 'be a darling and go over there'; *amabo*, normally used parenthetically, is here treated as a main verb

introducing an indirect command, evidently a colloquial idiom (Pl. *Cist.* 104 *te amabo ut hanc ... sinas*, *Men.* 425 *scin quid te amabo ut facias?* = 'do you know what I'd love you to do?', *Truc.* 872–3). **ubi illast:** i.e. at Thraso's, the worst of the three options: apart from the risk of offending Thraso by inviting another man, it would be difficult for Thais to hold a serious conversation with Chremes at the dinner party. **eo** 'I'm off', here = 'I'll go' (cf. 533).

538 abi, Dōrias ...: Pythias calls this instruction back inside the house. Thais had specifically instructed Pythias herself to escort Chremes to Thraso's (503), and T. gives no explicit reason for the change of plan. It is a reasonable conjecture that in Men.'s version Pythias did accompany Chremes; T., with more actors at his disposal, has 'thickened' the plot by adding Dorias as an extra character (628n.). The name, like Dorus (472n.), is probably related to the Greek word δῶρον (= 'gift'). **deduce:** A preserves the archaic form here, though Σ has *deduc*.

Chremes and Dorias depart (right) in the direction of the soldier's dinner party; Pythias goes back inside Thais' house.

III.iv–v: Antipho, Chaerea (539–614)

Antipho, a fellow guardsman from the Piraeus, arrives to look for Chaerea, who is supposed to be arranging a dinner party. Chaerea emerges from Thais' house in the eunuch costume, and tells Antipho all about his exploit. They go off together to Antipho's house, so that Chaerea can change his clothes.

Don. (on 539) tells us that Antipho was invented to avoid a long monologue by Chaerea as in Menander (*bene inuenta persona est cui narret Chaerea ne unus diu loquatur ut apud Menandrum*), which must mean that Antipho was introduced by T., though scholars have tried to argue otherwise (Fraenkel (1968) 235–42); there are parallels in Men. for a long narrative monologue describing off-stage events (*Dysk.* 522–45, 666–90, *Sam.* 206–82, 324–56), and there are several places in T. where we know or can infer that he has replaced a monologue by a dialogue (207–31n.). In Men. Chaerea's monologue will have begun with an expression of relief that there were no busybodies present to disturb his happiness (= 549–56), continued with an account of his exploit from the point when he entered Thais' house

(=577–606), and ended with a reference to the dinner party and his need to change out of his eunuch costume (=607–14). T. has transformed Chaerea's reluctance to be interrupted by a busybody into an eagerness to tell his story to a friend (561n.), and turned the rest of his monologue into a dialogue by giving Antipho a series of questions and exclamations. The result is a gain in liveliness and humour, and Antipho's ready acceptance of the morality of Chaerea's exploit may serve to incline the audience in the same direction. Otherwise Antipho, who belongs to the type 'helper of a friend in love', has little character of his own; the name (lit. 'one who speaks back') is given to an *adulescens* also in *Ph.* but to a *senex* in Pl.'s *St.* See Büchner 265–72, 460–2, Denzler 36–42, Bianco (1962) 163–8, Pasquali 117–27, Fabia 49–50.

The characteristics already established for Chaerea (292–390nn.) are here repeated and reinforced: self-image as a connoisseur of female beauty (566), infatuation with Pamphila (567–8, 613–14), impetuosity (570–1, 604–6), and readiness to embrace plausible arguments (583–91). His language also contines to be extremely colourful. It is marked, as before, by exclamations (550, 553–6, 560, 562, 590, 606, 610) and rhetorical questions (549–50, 565–6, 568, 574, 575, 604–6); by metaphorical or otherwise striking diction (552, 554, 570, 571, 587, 599, 610); by frequentatives (554, 584, 602), diminutives (589, 591, 602), pleonasms (549, 560–1), and other colloquial words and expressions (568, 573, 589, 604); and by frequent assonance and alliteration, often linked to verbal repetition (555, 556, 568, 571, 572, 574, 575, 578, 579, 605, 613–14).

The rape of Pamphila leaves Chaerea bursting with joy, and with barely a shred of guilt (549–50), even though of the traditional excuses he can claim neither wine nor darkness (*Ad.* 470 *persuasit nox amor uinum adulescentia*). Verdicts on Chaerea have ranged all the way from 'detestable' to 'an engaging scamp' (a favoured comparison is with Cherubino in Mozart's *Marriage of Figaro*); more recent scholarship tends to take the more negative view (see Pearson Smith 21–4, Packman 48–9, Konstan (1986) 387, Forehand 75, 79, Hunter 94–5, Anderson 130–1, Rand 58–9, Kraemer, Norwood (1923) 60–4, Fabia 16–22). The whole idea of rape offends our modern susceptibilities, but there is no sign in this scene that Terence means the spectators to react with revulsion. We have to make allowances for the differ-

ences between modern and ancient attitudes; in fact, from the point of view of the girl's honour, rape was in the ancient world preferable to seduction, in that it removed any suggestion of willing consent on her part (Brown (1991), id. (1993a) 196–8, Fantham (1975) 52–6). In Chaerea's case it will have been seen as a mitigating factor that the girl was a slave in the house of a *meretrix* (960n.); and the audience's final verdict will depend on his reaction when he discovers Pamphila's true birth. As Don. points out (581n., 592n., 593n.), Chaerea's narrative of the incident includes several echoes of the traditional preparation of a bride for marriage, thus foreshadowing the happy ending and putting the whole episode in a more positive light (on this point see Philippides). For a convenient survey of rape in New Comedy see Pierce.

The scene displays extraordinary metrical variety, as did Chaerea's previous scene (292–390nn.); it is some indication of the level of excitement that even the narrative portions are in recitative metres (contrast 323–51). The passage falls into four sections, indicating changes of tone or tempo: (i) Antipho's opening monologue (539–48) is in ia^7 (232–91nn.); (ii) Chaerea's entrance speech (549–61) is in mixed-metre recitative (207–31nn.); (iii) the first part of Chaerea's narrative (562–591) is in ia^8, his favourite metre (292–390nn.); and (iv) the rest (592–614) is in ia^7. The mixed-metre passage does not, for once, lend itself to analysis in terms of trochaic sequences with cretic closures (App. I 4, p. 304); there is in fact only one such sequence (558–60).

539–48 Another example of an entrance monologue delivered on an empty stage (507–31n.). Coming from the harbour, Antipho would normally enter from the left, and would thus avoid meeting Chremes and Dorias as they depart right (538n.); this remains the most likely staging, even though it transpires that he has first been to the rendezvous agreed for the dinner (542). Antipho will be in military dress (290n.).

539 aliquot adulescentuli 'several of us lads'. The diminutive is appropriate here for its colloquial tone; it is also metrically convenient before the central diaeresis of the ia^7 (423n.). **coimus:** contracted for *coiimus* (522n.), 'made an arrangement'. **in Pīraeo:** 115n., 290n.

540 in hunc diem: with *coimus*, 'for today'; cf. Cic. *Catil.* 2.13 *quid in proximam (noctem) constituisset* (*OLD in* 23a). **ut de symbolis essemus** 'that we would club together for dinner', i.e. with each person providing a contribution. The practice is Greek (δεῖπνον ἀπὸ συμβολῶν: Ar. *Ach.* 1211, Alexis fr. 15 K–A, Eubulus fr. 72 K–A) and the allusions to it in Roman comedy (*An.* 88–9, *Ph.* 339, Pl. *Cur.* 474, *Epid.* 125, *St.* 432) all use the Greek term *symbola* (= 'contribution'); it is not until Cicero's day that we find the Latin equivalent *collecta* (*De orat.* 2.233). **ēssemeus** 'eat', from *ĕdo*, inf. *ēsse.* **ei rei:** the dinner arrangements. The scansion *reī͡* is regular in T.; there are only four examples of *rĕī* (652, *Hec.* 807, *Ad.* 175, 644).

541 dati ānuli: the rings were given by the participants to the organiser as pledges to guarantee that they would pay their contributions. **constitutumst** 'were decided'; where there are two subjects, the Latin verb may either be pl. or agree with the nearer one.

542 quo in loco dictumst: i.e. *in eo loco in quo dictum est nos conuenturos esse.* **parati nil** 'no sign of any preparations', partitive gen. *parati* is probably from *paratus* (4th decl.; 237n.) = 'accompaniments of a dinner party' (*OLD* 2c) rather than from *paratum* (*OLD paratus* 2).

543 homo 'the fellow', with a hint of annoyance. **nusquamst** 'is nowhere to be seen' (293n.). **quid dicam aut quid coniectem:** indirect deliberative questions (73n.), 'what I am to say or suppose'. **coniectem:** the frequentative form is found mainly in prose and does not otherwise occur in comedy; elsewhere Pl. and T. use *conicere* or *coniecturam facere.*

544 hoc negoti 'this task'; for the gen. see 225n. **dedēre:** T. uses both *-ēre* (28 examples) and *-ērunt* (25) for the 3rd pl. ending of the perf. indic., usually in accordance with the requirements of the metre; the final *e* of *-ēre* is almost always elided. *-ēre* appears to have been the original ending, and *-ērunt* to have arisen from a conflation of *ēre* and *ĕrunt* (20n.); see Pye 1–8, Palmer 275. **ut illum quaeram:** noun clause, explanatory of *hoc.*

545 idque adeo 'and that's why ...'. *id* is internal acc. in the sense 'for this reason' (*OLD is* 13a); *adeo* is emphatic. **uisam:** fut. indic., 'I shall go and see'. *uisere* is a by-form of *uideo*; it is esp. com-

mon in comedy, with some 54 examples in Pl. and T., but found in all types of Latin. **si domist** = *num domi sit.* Indirect questions are more frequently introduced in T. by *si* (11 examples: cf. 838) than by *num* (six: cf. 341, 663) or *-ne* (two: cf. 603); see McGlynn s.vv., Allardice 130–2, *NLS* §182. **quisnam hinc ab Thaide exit?:** a formula to announce the entry of a character from one of the houses (*Hau.* 174, 561, Pl. *Per.* 404). **ab Thaide:** i.e. from Thais' house. Commentators from Don. onwards (on 563) have wondered how Antipho knows where Thais lives when Chaerea does not (359); T. does not explain.

546 is est an non est? ipsus est: a common recognition formula, usually unobtrusive in T. (848, 974, *An.* 801–2, *Ph.* 177–8, *Ad.* 78, 438–9) and here particularly appropriate in that Antipho might well have difficulty in recognising Chaerea dressed as a eunuch. Pl. on the other hand elaborates recognition sequences purely for comic effect (*Aul.* 811–13, *Bac.* 534–6, *Cur.* 229–33, *Epid.* 533–48, *Per.* 13–15, *Rud.* 332–6). **ipsus:** the archaic form of *ipse*, here required by the metre. **quid hoc hominist?** 'what kind of a man is this?' (225n.); *hoc* here scans short by iambic shortening (cf. 114n.). **qui hic ornatust:** equivalent to *quid hoc ornatist* (cf. 237); T. has deliberately varied the construction by using adjectival *qui* with the nom.

547 quid illud malist? 'what the hell is going on?', an idiomatic phrase expressing surprise and apprehension; *illud* is strictly more distant than *hoc* (546) but the difference is scarcely felt. **nequeo satis mirari:** lit. 'I can't be amazed enough', i.e. 'I'm quite nonplussed' (661, *Ad.* 374, Pl. *Capt.* 799, *Trin.* 1132). **conicere** 'hazard a guess', 'work it out' (543n.).

548 nisi . . . lubet: the *nisi*-clause is somewhat loosely attached to the preceding sentence (cf. 160n. *nisi si*), 'except that', 'though' (*OLD nisi* 5a). **procul hinc lubet . . . sciscitari:** in effect a stage direction 'stands aside to listen'; *procul* does not necessarily imply any great distance (*OLD* 1). Men.'s characters occasionally announce their intention to eavesdrop (*Dysk.* 148–9, *Georg.* 32–3, *Pk.* 368, *Sam.* 60, 368), and Plautus' do so frequently, using a variety of formulae (*Aul.* 666, *Bac.* 404, 610, *Cas.* 434, 443–4, *Epid.* 103, *Mos.* 429–30, *Ps.* 414, 593, *St.* 197, *Trin.* 625–6, 1007); the phenomenon is relatively rare in T. (cf. *Hau.* 174, *Ad.* 635). **sciscitari** 'figure it out' (Don. *occulta magis et secretiora rimari ac uelle cognoscere*); the word occurs only

twice in comedy (Pl. *Mer.* 386), but is relatively common in later prose.

549–56 Another overheard entrance monologue, but with no asides and a novel slant: speakers of such monologues do not usually look for eavesdroppers, let alone wrongly declare that there are none present.

549 numquis hic...? numquis hinc...?: the immediate point of these questions is to establish that Chaerea has got away with his trick; there is no one to raise the alarm and he is free to give vent to his joy. **nemo homost:** a pleonasm, since *nemo* = *ne homo* (so Paul. *Fest.* p. 162 Mueller), with *nemo* fuctioning as an adj. (*OLD* 5a); the phrase occurs several times in Cicero as well as in Pl. (some 12 instances) and T. (five).

550 erumpere hoc licet mi gaudium?: *erumpere* is apparently here transitive ('to vent my joy'), though it could be intransitive with *gaudium* as its subject ('that my joy should burst out'); Don. offers both explanations (see *OLD* 6c, 6a). **pro Iuppiter:** oaths by Jupiter are relatively rare (and thus impressive) in Roman comedy, though oaths by Zeus are common in Greek (Men. *Dysk.* 85, 94, 148, 162, etc.); of the four in *Eun.* two are spoken by Chaerea (cf. 1048). *pro Iuppiter* expresses a variety of emotions, including joy (as here), alarm (*An.* 732), disgust (*Ad.* 111). *pro* is an exclamatory interjection, and does not affect the case of *Iuppiter*, which is voc. (*Ad.* 196 *pro supreme Iuppiter*).

551 nunc est ... quom 'now is the time when'; cf. *An.* 152 *prope adest quom alieno more uiuendumst mihi.* **interfici:** more dramatic than *mori*, 'be put to death' rather than 'die'. **perpeti:** with acc. + inf. (cf. 218n.).

552 contāminet: here clearly 'spoil' (*OLD* 3); on its technical literary sense see Intro. sect. 3. **uita:** nom. **aegritudine** 'anguish'; the word always refers in T. to mental distress rather than physical illness (*An.* 961, *Hau.* 123, *Ph.* 750, *Ad.* 312: *OLD* 2). **aliquā:** abl.

These two lines (551–2) bear an interesting resemblance to the utterances of two other ecstatic lovers, Pamphilus at *An.* 959–61 (*ego deorum uitam propterea sempiternam esse arbitror | quod uoluptates eorum propriae sunt; nam mi immortalitas | partast si nulla aegritudo huic gaudio intercesserit*) and Clinia at *Hau.* 679–80 (*nulla mihi res posthac potest iam in-*

teruenire tanta | quae mi aegritudinem afferat: tanta haec laetitia obortast), which suggests that the *gaudium/aegritudo* antithesis was something of a commonplace in such situations. Don. (on *An.* 959) specifically says that the *An.* passage is taken over from Men.'s *Eun.*; but (i) there is no other example of T. borrowing just three lines from a second Greek play, and (ii) the sentiments of T.'s *Eun.* and *An.* passages are different (in *Eun.* the lover is willing to die before anything can spoil his happiness, whereas in *An.* his happiness makes him feel immortal). If Don. is right, then either T. must have altered Men. here or the *An.* passage came from elsewhere in Men.'s *Eun.* (cf. 1031–3, where the sentiment is different again). But speculation is probably unprofitable; Don.'s note may well be based on the general similarity of the two T. passages and a false recollection of the text of Men.'s *Eun.* See Minarini 47–9.

553 sed neminemne curiosum interuenire: exclamatory acc. + inf., 'to think that there is no busybody to interrupt'. Chaerea is being ambivalent. His language suggests a distaste for busybodies (*curiosum*, *interuenire*, *obtundet*, *enicet*), but the exclamatory inf. usually expresses displeasure at the situation (225n.) and *sed* suggests that something is clouding his happiness. From his character we would expect him to be very eager to narrate his exploit (Don. *id cupit gaudens quod aliis tristibus molestum est*); cf. 561n. **interuenire:** defined by Don. (on *Ad.* 406) as *in medio negotio quasi ex insidiis superuenire et opprimere in ipso actu eos qui rem celatam uellent.*

554 qui me sequatur 'to pursue me'; the subj. is generic or potential. **quoquo eam** 'wherever I go'. The subj. here is probably by attraction to the the mood of *sequatur* (74n.); indefinite relative clauses in T. usually take the indic. (251, 295: *NLS* 194(b), Allardice 148), but there are many apparent exceptions (cf. 74, 705, 790, 1026). **rogitando** 'by repeated questioning', here a true frequentative (cf. 209). **obtundat** 'to batter my ears'. Pl. (*Cist.* 118) has the full phrase *auris obtundere*; T. dispenses with *auris* and uses *obtundere* with a person as object (*OLD* 2). Don. (on *An.* 348) sees the metaphor as derived from the smithy; see Fantham (1972) 61–2. **enicet** 'to torment me to death'. This metaphorical use is largely confined to comedy, with 12 examples in Pl. and four in T.; Don. vouches for the spelling *enicare*, which he regards as more euphonious than *enecare.*

555 quid gestiam 'why I am excited' (for *gestire* see Catul. 51.14; *OLD* 3); the indirect questions in 555–6 all depend on *rogitando.* **laetu' sim:** on the apocope of the *s* here see App. I 3(*d*)(i). **quo pergam** 'where I am going' (228n.). **unde emergam:** not simply 'where I am coming from'; *emergere* has connotations of coming out of hiding or escaping from a dangerous situation (Don. *proprie ... ut ex lustris atque inhonestis locis utpote meretriciae domus*: *OLD* 2a, 3a).

555–6 siem |... nanctus: perf. subj.; the MSS preserve the archaic spelling (for *nactus*) here but not always in T. **quid mi quaeram** 'what I am up to'. **anne:** for *an* (721n.).

557 adibo: 461n. **ab eo gratiam ... inibo:** strictly 'earn a favour from him' rather than 'do him a favour'; the phrase *gratiam inire* (*OLD gratia* 5b) reflects a society based on a system of mutual favours and obligations (cf. 149n.). **quam uideo uelle:** sc. *quam* (*gratiam*) *uideo* (*eum*) *uelle* (*aliquem inire*). Antipho has correctly interpreted Chaerea's wishes (553n.); his echoing of Chaerea's questions (558–9 ~ 555–6) can only be mischievous.

558 Chaereā: the *a* of the ending is long, as in Gk Χαιρέας (cf. 707). **quid est quod** 'what is the reason why', 'why is it that'. **sibi ... quaerit** 'means'; Don. regards this as a facetious personification (cf. 556).

559 quid tibi uis 'what are you up to?', 'what's the idea?', here expressing puzzlement, elsewhere threatening (798). *sibi uelle* (45n.) is commoner than *sibi quaerere* (556n., 558n.) with both animate and inanimate subjects. **satine sanu's** 'are you quite sane?', 'are you out of your mind?', a common colloquial expression (*An.* 749, *Hau.* 707, *Ph.* 802, *Ad.* 937, Pl. *Am.* 604, *Men.* 510, *Trin.* 454).

559–60 quid me aspectas? | quid taces?: stage directions for the Chaerea actor, indicating a moment of silent incomprehension in which Chaerea passes from relief at the absence of pestering busybodies to pleasure at the appearance of a friendly listener. All the MSS and Don. read *quid taces? :: o festus dies hominis! amice, salue*, but this text presents major problems. (i) *o festus dies hominis* (lit. 'o festival of a fellow!') is a bold phrase, which in sense must be equivalent to *o festiuos homo* (cf. *Ad.* 983). The precise effect of the periphrasis with *dies* is unclear (Don. *utrum qui causa est festi ac laeti diei an qui ipse tantus sit quantus est festus dies?*), but there is a parallel at Pl. *Cas.* 137, where a bailiff imagines his bride-to-be addressing him

as *meus festus dies*, along with a string of other extravagant terms of endearment. If the text is sound, *hominis* is added as a gen. of definition, as in phrases such as *monstrum hominis* (696n.). The whole phrase is redolent of Pl. and has no real parallel in T.; it might just be defended here as an example of the general ebullience of Chaerea's language. (ii) The line as given does not scan: what seems to be required here is a tr^7 so as to end the trochaic sequence with a cretic cadence. The text as printed is a conjecture of Dziatzko's, which has the merit of linking the problems of 560 with the confusion of the MSS in 561.

561 nemost quem ego nunciam magis: the thought resembles that of Pamphilus in a similar situation at *An.* 962–3 (cf. 552n.): *sed quem ego mi potissumum optem nunc quoi haec narrem dari?* | ... *Dauom uideo. nemost quem mallem omnium*; the parallel confirms the expectation that the ecstatic lover will be eager to share his joy with a sympathetic listener. The text as printed is the reading of A^1, which has been corrected by A^2 to *nemost hominum quem ego nunc magis*; Σ has the unmetrical *nemost omnium quem ego nunc magis.* **nuncĭam** 'right now' (377n.). **cuperem:** potential subj.; the implied condition is pres. unfulfilled.

562 narra istuc ... quid sit: anticipatory acc. (160n.). **quaeso:** 307n. **immo:** here correcting a notion implied but not expressly stated (*OLD* f, McGlynn III(2), Ramsay 199): 'you may think that you need to ask me to tell the story but on the contrary I am actually begging you to listen'. **obsecro:** here, for once, as a main verb governing an *ut* clause (95n.).

563 hanc: Chaerea gestures towards Thais' house (cf. *Hau.* 1001 *ad Menedemum hunc pergam*). **nempe, opinor, Thaidem** 'you mean Thais, I suppose' (cf. *Ph.* 307 *nemp' Phormionem*).

564 sic commemineram 'so I remembered', 'I thought so'. **hodiest ... data:** Chaerea tells his story in the perf. tense down to 576 *abducit.*

565 praedicem 'should I describe' (354n.); the subj. is deliberative.

566 quom ... noris 'seeing that you know', causal subj. (*NLS* §236); T. has five examples of *noris* etc. as against two of *noueris* etc. (cf. 511n. *noram*). **ēlegans** 'discriminating' (408n.). **formarum spectator** 'observer of (female) beauties' (297n.).

567 in hac 'in her case' as distinct from in other cases. **commotus sum** 'I was struck', 'I was swept off my feet'. **ain tu?:** 392n. **primam** 'the best' (248n.). **scio:** parenthetic, 'I'm sure', like *sat scio* (487–8n.).

568 quid multa uerba? 'why speak at length?', sc. *dicam*, a common expression both in this form and in the forms *quid multa?* and *ne multa* (*OLD multus* 3b). **amare coepi** 'I fell in love' (cf. 125). **forte fortuna:** 134n.

569 mercatus ... fuerat: virtually equivalent to *mercatus erat* (280n.).

570 etiamdum: a rare word, with four examples in Pl. and one other in T. (*Hau.* 229), used mainly (as here) in negative sentences, '(not) yet', 'still (not)'; cf. *nondum* (*OLD dum*[1] 2b). **summonuit:** an even rarer word, implying secret advice, 'dropped me a hint', 'made me a suggestion'.

571 ibi 'at that point' (108n.). **seruos:** Parmeno is evidently unknown to Antipho. **quod ... arripui** 'which I snatched up'. The word is used in this sense (='grasp eagerly') by later writers including Cicero (*OLD* 4a); it is not clear precisely what metaphor is intended. **tacitus citius audies:** this remark underlines the artificiality of a dialogue where one person's sole function is to ask questions. The stock response to the questioner in this situation is *audies* (='I'll tell you': *An.* 103, *Hec.* 177, Pl. *Epid.* 499); by adding *tacitus citius* (='all the sooner if only you stop interrupting') T. is adding a touch of good-humoured impatience to Chaerea's characterisation.

572 mutem ... iubeam: pres. subjs. in primary sequence after *quid id est?* **pro illo:** 371n. **iubeam me ... ducier** 'have myself taken'. **illoc:** the archaic form of *illuc*, preserved by T.'s MSS only here; cf. 394n. *hoc.*

573 sic est 'that's right', a common response to incredulous questions. **quid ... ut caperes commodi?** 'so that you might gain what advantage?' (sc. *hoc submonuit*). **tandem:** ironic, 'pray' (180n.).

574 rogas?: 326n. **uiderem audirem essem una:** sc. *ut* from 573. Chaerea echoes his own phrase at 367 (*uidebit conloquetur aderit una*). **quacum cupiebam:** i.e. *cum ea quacum cupiebam esse.*

575 num parua causa aut praua ratiost?: an effective rhe-

torical doublet with alliteration and assonance. *praua* ('poor', 'misguided', 'faulty') is a conjecture by Paumier for the *parua* of the MSS; *ratio* here has the sense 'reasoning', 'calculation', 'argument', 'strategy' (*OLD* 4a, 10a), for which smallness is not an appropriate quality. **mulieri:** the use of *mulier* instead of the proper name *Thaidi* may convey a hint of disrepect (cf. 395n.).

576 ilico: 133n. **uero:** emphasising *laeta*, 'really happy' (33–4n.). **ad se ... domum:** 205n. **abducit:** the first of a series of eleven historic presents as the narrative moves to its second stage.

577 quoi: 324n. **satis tuto tamen?** 'but was that quite safe?' (sc. *tibi commendat uirginem*); *tuto* is the adv. Antipho is being jocular.

578 edicit: formal, 'she issues instructions'. **ne uir quisquam** 'that no man whatsoever' (cf. 324n.); *uir* is not here redundant, since the reference is specifically to males. T. has only four examples of *ne quisquam* as against 21 of the classical *ne quis* (287); cf. 1n.

579 in interiore parte: i.e. in the women's quarters, which in a Greek house were separate from the men's (*OCD*³ houses, Greek). Pl. and T. occasionally acknowledge the Greek setting by using the word *gynaeceum* (= Gk γυναικεῖον); cf. *Ph.* 862. **solus cum sola:** Engl. 'alone with her'. **adnuo** 'I nod assent'; Chaerea submissively refrains from speaking.

580 miser: ironic, 'you poor thing'. **ego ... eo:** the narrative is enlivened by direct speech here and at 594–6.

581 abducit secum ancillas: cf. 506. **quae circum illam essent:** final subj., 'to attend the girl'. Don. comments: *relictae nonnullae ut lauari possit ea uirgo quae sub uitii huius occasione nuptura est. hoc enim totum sic inducit poeta ut non abhorreat a legitimis nuptiis, in ea praesertim quae uxor futura est.* For the bath as an element in the wedding ceremony see Philippides 274–6.

582 nouïciae 'recently acquired', hence inexperienced; the term is rare in comedy but relatively common in later Latin in this sense (*OLD* 1a). The question arises why Pythias was not given a role in guarding the girl. In T.'s play, Pythias is curiously detached from the action; she not only fails to prevent the rape, though she has been in the house all the time except during her brief conversation with Chremes (531–8), but takes a long time to discover it (cf. 643). This looks like a relic of a Menandrian version in which Pythias accom-

panied Chremes to the soldier's (538n.) and discovered the rape on her return (628n.). **continuo:** 335n. **haec:** nom. fem. pl. (89n.). **adornant:** intransitive, 'make preparations for her bath' (*OLD* 1c). **lauet:** intransitive in reflexive sense ('wash herself'), as regularly in T. (*OLD* 2a); classical Latin prefers to use the passive (*OLD* 2b).

583 adhortor properent: for parataxis in an indirect command see 185n. **adparatur:** impersonal, 'preparations are being made'. **conclaui** 'room', esp. a secluded room in the interior of the house (so Don.); technically *conclauia* (from *clauis* = 'key') are a set of rooms locked by the same key (Paul. *Fest.* p. 38 Mueller).

584 suspectans 'looking up at'. The frequentative form is found mainly in post-Augustan prose and does not otherwise occur in comedy; *suspicere* in Pl. and T. always means 'suspect'. **tabulam quandam pictam:** this is the only reference to a painting in T., though there are several in Pl., two of which are to specific mythological scenes (*Capt.* 998–9 *uidi ... picta quae Acherunti fierent | cruciamenta, Men.* 143–4 *uidisti tabulam pictam in pariete | ubi aquila Catameitum raperet aut ubi Venus Adoneum?*) and the rest more general (*As.* 174–5 *neque fictum usquamst neque pictum neque scriptum in poematis | ubi lena bene agat,* 763–4 (*in aedibus*) *si qua inutilis | pictura sit, eam uendat, Epid.* 624 *quasi quom signum pictum pulchre aspexeris, Mer.* 313–15 *si umquam uidistis pictum amatorem em illic est. | ... decrepitus senex | tantidemst quasi sit signum pictum in pariete, Mos.* 832 *uiden pictum ubi ludificat cornix una uolturios duos?, Poen.* 1271 *o Apelle, o Zeuxis pictor, St.* 271 *satin ut facete, aeque atque ex pictura, stetit!*: see Knapp). Mythological paintings of the type described here would have been familiar to upper-class Romans in the form of portable panel paintings brought as booty from conquered Greek cities (Gruen 86–103); the direct painting of such scenes on walls as murals did not come into fashion at Rome until the late first century BC (Ling 1–22).

584–5 Iouem | quo pacto ... misisse aiunt 'of how, according to the story, Jupiter sent ...' The sentence is loosely constructed, with the *quo pacto* clause (420n.) tacked on to *inerat pictura* as an indirect question and *misisse aiunt* equivalent to *misisset.* **Danaae ... in gremium imbrem aureum:** Danae was the daughter of Acrisius, king of Argos, who, in response to an oracle that he would be killed by Danae's son, imprisoned her in an underground cham-

ber (or, in some versions, in a tower) to prevent her becoming pregnant. Zeus, however, visited Danae as a shower of gold, and Danae duly bore a son, Perseus, who eventually killed Acrisius. The story goes back to Homer (*Il.* 14.319–20) and Hesiod (fr. 129 M–W), and was well known in Athens in the classical period: both Sophocles and Euripides wrote plays called *Danae*, and Danae also appears on some 27 Attic red-figure vases (*LIMC* III 1.327–34). The shower of gold, first mentioned in Hesiod, is an integral part of the story (*LIMC* III 1.327 nos. 1–7, Pind. *Pyth.* 12.17–18, Soph. *Ant.* 944–54); it duly reappears in Greek New Comedy (Men. *Sam.* 589–600), and is presumably taken over here from Men.'s *Eun.* As Don. says, this particular painting was very appropriate for a courtesan's house, depicting as it did a myth in which love had to be paid for in gold.

References to Greek mythology are in fact rare in T., there being only four others, to Hercules serving as a slave to Omphale at 1027–8, to Sisyphus rolling his stone uphill at 1085, to Oedipus' skill at solving riddles at *An.* 194, and to Minerva being born from Jupiter's head at *Hau.* 1036 (Radke 72–5). But there are a fair number of mythological references in Pl., who clearly expected his audience to understand them, and T.'s reference to the Danae story confirms that this was already well known at Rome in his day. One source of knowledge would have been Latin adaptations of Greek tragedy performed on the Roman stage; we have fragments of plays called *Danae* by both Livius Andronicus (*trag.* 19) and Naevius (*trag.* 3–13). Danae also figured in a local foundation legend which may well go back to the fourth or third century BC, in which, having been set adrift by Acrisius in a chest on the sea, she landed at Ardea in Latium and married Turnus' ancestor Volumnius (Virg. *Aen.* 7.409–12).

586 egomet: 252–3n. **id:** the painting; the neut. strictly refers to the *quo pacto* clause, not to *tabula* or *pictura*, which are both fem. **coepi:** 116n.

586–7 consimilem luserat | . . . ludum: i.e. had gained access to a woman in disguise; it is arguable that at this point Chaerea is thinking of the deception rather than the subsequent rape. On the *figura etymologica* see Intro. sect. 4. **impendio magis:** i.e. *multo magis*. This use of *impendio* (lit. 'extravagantly', hence 'exceedingly') is akin to that of *impense* (413n.); it is a colloquialism found also in Pl., Afranius, and Cicero's letters (*OLD* s.v.). **animus gaudebat**

mihi = *gaudebam*; in this idiom *animus* is substituted for the person (*An.* 303 *animus in spe . . . fuit*, 937 *animus commotust metu, Ad.* 612 *animus timore obstipuit*: *OLD* 2a).

588 deum sese in hominem conuortisse: acc. + inf. depending on *gaudebat*, rather than an independent exclamatory inf., there being no *-ne* and no sense of indignation (225n.). This view of Jupiter turning himself into a man and making his way into Danae's chamber through the roof is not strictly compatible with the story of his entry into the chamber in the form of a shower of gold (585). The problem worried Don., who suggests either (i) that the painting showed Jupiter and the shower of gold separately or (ii) that *in hominem* refers not so much to human form as to human behaviour (*hominis audaciam atque flagitia*). It may be relevant that two of the Pompeian wall paintings of the scene do show both the shower of gold and Jupiter in the form of a young man (*LIMC* III 1.328–9 nos. 15, 16), and, though these belong to the middle of the first century AD, they may well reflect a tradition going back to Greek originals of the fourth century BC (there was a painting of Danae by the Athenian painter Nicias: Plin. *Nat. hist.* 35.131) which may have been known to Men. Fabia suggested emending *in hominem* to *in imbrem* to remove the problem, but this is scarcely necessary: the imaginative incongruity suits the character of Chaerea rather well (Don. *satis comico charactere locutus est*). **tēgulas** 'tiles', hence 'roof'.

589 clanculum: 310n. **per impluuium:** the *atrium* of a Roman house had a rectangular opening in the roof (*compluuium*) and a similarly shaped basin underneath to catch rainwater (*impluuium*); here T. is using *impluuium* to refer to the aperture (cf. *Ph.* 707, Pl. *Mil.* 175, Gel. 10.15.8). This arrangement was unknown in Greek houses, so that T. has translated Chaerea's description into Roman terms. Jupiter can scarcely have come *on to* the roof (588) *through* the skylight, so that *per impluuium* has to be construed with the following *fucum factum*; Bentley conjectured *per pluuiam* for *per impluuium* to remove this difficulty. See Tromaras (1985). **fūcum factum** 'to play a trick'; *fucus* originally means seaweed, then a dye derived from seaweed, then any kind of pretence or deception (*OLD* 4). The phrase *fucum facere* is proverbial (Q. Cic. *Pet.* 35: Otto *fucus* 1); *factum* here is a supine expressing purpose (442n.), governing *fucum* as a direct object.

590 at quem deum...! 'but what a god!'; for exclamatory *qui* cf. 242n. **qui templa caeli summa sonitu concutit:** Don. says that *sonitu concutit* is a parody of Ennius and also labels *templa caeli summa* as tragic. The line recalls several fragments of Ennius (*Ann.* 48 Skutsch *ad caeli caerula templa*, 54–5 *in caerula caeli | templa*, 263 *summo sonitu quatit ungula terram*, *trag.* 171 Jocelyn *o magna templa caelitum*) and also a passage of Lucretius (6.387–8 *diui | terrifico quatiunt sonitu caelestia templa*) which may itself be Ennian in inspiration. The echo of Ennius here must of course be due to T.; we cannot tell whether there was a similar parody of Greek tragedy in Men. at this point. **templa** 'regions'. *templum* originally denoted the field of observation of the augur (*OLD* 1); it then came to refer to a sacred precinct or sacred building.

591 ego homuncio hoc non facerem?: it was an inevitable consequence of the anthropomorphism of Greek religion that human immorality could be justified by reference to the example of the gods, with the adulteries of Zeus as a prime example (Eur. *Hipp.* 451–8, *Tr.* 948–50, Ar. *Nu.* 1079–82). Plato objected to such tales about the gods (*Rep.* 390–2), and St Augustine quotes this passage of T. as an example of the corrupting influence of classical literature (*Conf.* 1.16; cf. *Civ. Dei* 2.7, *Epist.* 202). Don. (on 584) comments: *bene accedit repente pictura ad hortamenta aggrediendae uirginis, ideo quod non ad hoc uenerat Chaerea ut continuo uitiaret puellam, sed ut uideret, audiret essetque una* [cf. 574], *cum nihil amplius cogitare ausus fuerit usque dum picturam cerneret.* This is one of several remarks of Don.'s (cf. 605n.) designed to exonerate Chaerea from the charge of premeditated rape, which is probably a correct interpretation of T.'s intention (373n.), though it would be in character for Chaerea to seize upon a plausible excuse for his behaviour. The corrupting effect of amatory paintings was a literary commonplace: a courtesan at Pl. *As.* 763–4 (see 584n.) is required to sell any such paintings when she contracts herself to a single lover, and Propertius (2.6.27–32) inveighs against their harmful effects. **homuncio** 'a mere mortal'. The word is found only here in comedy but recurs in Cicero and Seneca; Pl. uses *homunculus* as the diminutive of *homo*. **hoc non facerem?** 'was I not to do it?', past deliberative subj. **illud uero ita feci** 'I did indeed do just that'; Chaerea is here anticipating the completion of his narrative.

fecī – ac lubens: hiatus at a syntactical pause; cf. *Hau.* 461 *omnis sollicitos habuī – atque haec una nox.*

592 accersitur: the summoning of the bride is part of the wedding ceremony (Don. *proprio uerbo quasi de nuptura dixit 'accersitur'*). **lauatum:** another supine. **interea:** repeated at 601 (125n.).

593 iit lauit rediit: an asyndetic triplet of main clauses (259n.). The tense is perf.; Chaerea is hurrying over this part of the story in order to get to the climax. **deinde:** another temporal narrative adverb. **lāuit:** the regular perf. and supine forms of *lăuare* are *lāui* and *lautum.* **illae:** the *nouiciae puellae* of 582. **collocarunt** = *-auerunt* (43n.). Don. sees a reference to the laying-out of the bride by the *pronubae.*

594 si quid mi imperent: indirect question, '(to see) whether they would give me any instructions' (*OLD exspecto* 3c). **heus tu:** *heus* is rarely uttered by female characters in comedy and only to their social inferiors; cf. Pl. *Cas.* 165 (*matrona* to *ancillae*), *Rud.* 413 (*mulier* to slaves).

595 cape . . . facito: 106n. **uentulum** 'a nice little breeze', a rare diminutive (Pl. *Cur.* 316). **sic:** Chaerea imitates the maids' gestures.

596 nos: nom., contrasted with an implied *tu* with *lauato.* **tristis** 'glumly', 'with a scowl' (273n.), as if the task was unwelcome.

597 impudens: neut. acc. with *os.* **uidere . . . uellem** 'I wish I could have seen'; the impf. subj. here represents a past continuous unfulfilled condition, 'I would have been wishing to see' (*NLS* §199). **nimium** 'very much', as frequently in comedy (*OLD* 2) rather than 'excessively' (cf. 380); *nimis* and *nimium* are regularly joined with *uelim* and *uellem* in this sense.

598 qui esset status: i.e. 'what posture you adopted', indirect question depending on *uidere,* which is construed first with an acc. (*os*), then with an indirect question, and finally with an acc. + inf. **flabellulum** 'your little fan', a metrically necessary conjecture by Guyet for the *flabellum* of the MSS. **tenere te** '(seen) that you held' = '(seen) you holding'. **asinum tantum:** in apposition to *te,* 'you great ass'. *asinus* is a relatively mild term of abuse, commoner in T. (*Hau.* 877, *Ad.* 935) than in Pl., who uses it only once and with reference to stubbornness rather than folly (*Ps.* 136). In general

Pl. uses animal names as terms of abuse much more freely than T., who has only *asinus*, *belua* (704n.), and *canis* (803n.). See Lilja 30–5.

599 uix elocutast hoc 'scarcely has she spoken this'; the following parataxis (*proruont* for *quom proruont*) adds rapidity to the narrative, as does the sequence of three asyndetic main clauses *proruont* ... *abeunt* ... *perstrepunt* (cf. 593). **foras:** here 'out of the room' rather than 'outside'. **proruont se** 'rush'. *proruere* is normally intransitive in this sense (*OLD* 2); for the reflexive use cf. *Ad.* 550 *ne ille* ... *se inruat.*

600 lauatum: supine (442n.). **perstrepunt** 'chatter away', 'make a lot of noise'. **domini:** generalising masc. pl., though the reference is to Thais.

601 opprimit 'overcomes'. This appears to be an example of *brevis in longo* at the end of the fifth foot of the ia[7], which is a rarity, though it does here coincide with a syntactical pause; the alternative scansion *-mĭt ĕgo* would create an irregular split resolution. **līmīs** 'sideways', sc. *oculis*, abl. of manner (Ov. *Am.* 3.1.33 *limis subrisit ocellis*: *NLS* §43(5), 48).

602 sic indicates more comic posturing by Chaerea (cf. 595n.).

602–3 alia circumspecto, | satin explorata sint: lit. 'I look around (to see) if other things are sufficiently explored', i.e. 'if the coast is clear'. For *circumspecto* see 291n.; for *-ne* introducing an indirect question see 545n. **esse:** sc *alia satis explorata esse.* **pessulum:** the doors of Greek and Roman houses were typically locked by horizontal bars, which stretched from one doorpost to the other and fitted into sockets in the doorposts, and vertical bolts, which slotted into holes in the sill and lintel. The word *pessulus* seems to have denoted the bolt; bars were called *serae.* **ostio** 'doorway' (267n.), here dat. with *obdo* in the sense 'push home so as to obstruct'.

604 quid tum?: 339n. **quid 'quid tum'...?:** 91n. **fatue** 'you idiot', in this context a fairly amicable term of abuse (cf. *asinum* 598), though not in others; the word occurs twice in T. (cf. 1079) and twice in Pl. **fateor** 'I admit (that that was a silly question)', 'touché' (*OLD* 1b). **an:** 382n.

605 A very effective rhetorical line, with insistent assonance of *tam*, an asyndetic quadruplet with anaphora, and a careful choice of adjectives. **ostentam** 'offered', 'presented' as distinct from

'sought'. **breuem** 'short-lived' and therefore needing to be seized at once, with the implication that there was no time to ponder the morality of the situation. **insperatam:** Don. *aliud enim sibi promiserat ... non quod pictura occasioque persuasit* (591n.).

606 amitterem? 'was I to lose?', past deliberative subj. (591n.). **pol:** the use of this predominantly female oath suggests that Chaerea may here be imitating the voice and gestures of a eunuch (Adams (1984) 52–3). There are nine other male utterances of the word in T., of which six are spoken by *senes* and only one by an *adulescens* (*An.* 320). **is ... qui simulabar** 'who I was made out to be', i.e. a eunuch; *qui* is the complement after *simulabar* (sc. *esse*), hence the nom. **essem:** potential subj., 'would have been'; on the impf. see 597n. **uero:** here 'in fact', as distinct from 'in pretence'.

607 sane hercle ut dicis 'exactly as you say', 'quite so', sc. *ita est*; for *sane* see 361n. **sed interim:** by making Antipho take the rest of the story for granted, T. avoids any actual description of the rape at this point. This is not merely a matter of discretion (cf. Men. *Sam.* 47 ὀκνῶ λέγειν τὰ λοίπ', 'I hesitate to tell the rest', *Anth. Pal.* 5.128.3–4 τὰ λοιπὰ | σιγῶ, 'the rest I keep silent', Ov. *Am.* 1.5.25 *cetera quis nescit?*); it is more effective if the audience hears the sequel later and from a different point of view (643–67). **de symbolis:** i.e. about the dinner (540n.).

608 paratumst: impersonal, 'preparations have been made' (583n.). **frugi's** 'good man!'; *frugi* is a predicative dat. (439n.), lit. 'fruitful', i.e. 'useful'. **ubi? domin?:** there is a minor conflict here with 541–2, where a place had been fixed for the dinner but nothing was ready there. As the play stands, Chaerea must have decided (for reasons unspecified) to transfer the location to Discus', and Antipho's *domin?* must be simply a guess. The discrepancy may well be the result of T.'s adaptation of Men.'s monologue scene to dialogue. **immo:** here simply 'no' (436n.). **apud libertum Discum:** Discus is either a freedman of Chaerea's father's who is willing to play host to a party for the younger son of the family, or (more probably) some unconnected freedman who owns a cook-shop (*popina*). On eating-places at Rome (mostly disreputable) see Balsdon 152–4.

609 perlongest: the location of Discus' place some distance

away has a dramatic point: it keeps Chaerea off stage long enough (in fact to 840) for the news of the rape to come out and also for the Thais–Chremes–Thraso element of the plot to be developed. **tanto ocius** 'all the faster'; *ocius* is here a genuine comparative (470n.). **muta uestem:** Chaerea's disguise has now served its purpose, but it is part of the humour of the play that he is now trapped in his eunuch costume and this is going to cause him considerable embarrassment (847, 905–7, 1015–16); see Whitehorn.

610 exsulo: metaphorically, with comic exaggeration, 'I'm banished'.

610–11 metuo fratrem | ne intus sit: Chaerea has no means of knowing that Phaedria has withdrawn to the country. **porro autem** 'and what's more', sc. *metuo.* For *porro* = 'furthermore' see 167n.; for emphatic *autem* see 303n. **pater:** T. varies the construction: whereas *fratrem* (610) was an anticipatory acc., *pater* is subject of the *ne* clause even though it stands outside it; for the word order cf. 600 *domini ubi absunt.* **redierit iam** 'has already returned' (perf. subj.). The discovery of the son's love affair by the returning father is a standard plot element of New Comedy (*Ph.* 231, Pl. *Mos.* 431, etc.); the audience will interpret this remark as a hint that the father's return is imminent.

612 ad me 'to my place' (205n.). **ibi proxumumst ubi mutes** 'that's the nearest place for you to change', sc. *uestem.* **recte dicis** 'you're quite right', a common expression of approval or assent (*An.* 363, *Ad.* 609).

613 istac: 434n. **quo pacto:** 420n. **possim:** indirect question based on *consilium capere.* **porro:** here = 'further', 'in the future' (*OLD* 3); contrast *porro* in 611. The alliteration of *p* in this clause is very striking.

614 potiri: 320n. **fiat:** 100n. Antipho and Chaerea probably exit left (i.e. Antipho's house is notionally situated in the direction of the harbour), so that they do not meet the returning Dorias at the beginning of the next scene. The act break marked here for T. by the renaissance editors probably again corresponds to the act break in the Greek original. Some scholars have preferred to put the Greek act break earlier (e.g. after T.'s line 538) so as to give more time for Chaerea's activities inside the house, but this would leave Men. with a very short third act. See Webster (1974) 140, id. (1960) 72.

IV.i Dorias (615–628)

Dorias arrives back from Thraso's house (right), explaining that Chremes' arrival there had caused a row between Thraso and Thais, and that Thais is about to return. The scene brings the focus back to the Thais–Thraso relationship and to the dinner-party theme.

Dorias' speech is an entrance monologue delivered on an empty stage (507–31n.). The sheer liveliness of the speech suggests liveliness of character. It is marked by historic presents (618, 622, 627), historic infinitives (618, 619, 623, 626), ellipses (622, 625, 626), short asyndetic main clauses (622, 626), and the quotation of direct speech (624–6). The metre further contributes to the excitement. Instead of spoken verse, which is the standard narrative metre (cf. 323–51), Dorias uses recitative, mixed metres in 615–22 and tr^7 for the rest. The mixed-metre passage can be analysed as two trochaic sequences, each with a cretic closure (615–17, 618–22).

615 ita me di ament: 474n. **quantum ... uidi** 'from what I've seen'; cf. 142n. **illum:** i.e. Thraso. **non nil:** litotes, 'very much' (235n.). **misera:** 179n.

616 quam: indefinite adj. with *turbam.* **ille ... insanus** 'that madman'. *insanus* occurs twice as term of abuse in T. (cf. 861) and eight times in Pl. **turbam** 'turmoil', 'trouble', 'disturbance' (*OLD* 1a).

617 iste: derogatory, 'that young Chremes'. A similar tone may be felt in *militem* (618: cf. 395n.), *hominem* (619: cf. 235n.), and even *mulier* (627: cf. 575n.); Dorias, in spite of her servile status, is no respecter of persons. **aduēnit:** perf., since Luchs's Law requires the *e* to be long, even though the following *rogat* is historic pres. (cf. 137–8 *postquam sensit* ... | ... *fingit*). **frater uirginis:** Dorias takes Chremes' relationship to Pamphila for granted, as will the audience, though the identification is still unconfirmed.

618 ill': *ill'* here refers to Thraso (cf. *illum* 615); on the other hand *illum* in 618 refers to Chremes, as do *illius* in 620 and *illo* in 622. For the apocope see App. I 3(*d*)(ii). **continuo:** 335n. In her short speech Dorias employs four temporal narrative adverbs; cf. *ibi* (622), *ilico* (622), and *interea* (627).

619 neque 'but ... not' (51n.). **porro instare** 'continued to insist' (*OLD porro* 3; cf. 613n.).

620 illius: disyllabic (370n.).

620–1 illa quae cupiebat | ... ad eam rem: a minor anacoluthon (299n.); the thought is *illa* (neut. pl.) *quae cupiebat indicare non erat tempus indicare.* **eius:** monosyllabic (131n.). **tempus non erat** 'it was not the right time' (*OLD tempus* 8, 9).

622 tristis 'grudgingly' (596n.). **ibi:** temporal, 'thereupon' (108n.). **sermonem:** the ellipse of the verb (sc. *habuit*) is bold.

623 uero: here adversative, 'however' (McGlynn IV(2)(*d*), *OLD* 7a). **sibi ... ante oculos:** *sibi* is dat. of disadvantage (161n.), 'under his very nose', equivalent to a possessive adj. but more emphatic (Allardice 28). **aemulum:** cf. 441, where the rival foreshadowed was Phaedria (434n.).

624 contra 'in return'. **huic:** i.e. Thais, dat. with *aegre facere* in the sense 'annoy'. **puere:** the old voc. form, a metrically necessary conjecture by Erasmus for the *puer* of the MSS. *puere* occurs some 20 times in Pl.; it is not found in the MSS of T. but is restored also at *Hec.* 719.

625 accerse: apparently all the way from Thais' house (434n.). **ut delectet hic nos:** with musical entertainment (443n.). **illa:** for the ellipse of the verb of speaking cf. 417, Virg. *Aen.* 1.335 *tum Venus*, etc. **minume gentium** 'certainly not', lit. 'not in this world'; the gen. is partitive (= 'in no part of') as in the phrases *ubi gentium, nusquam gentium.*

626 in conuīuium illam?: sc. *accersis*; *illam* gains emphasis from its position (= 'at a dinner-party? her?'). Entertaining at dinner-parties was not a respectable occupation for citizen girls, and Thais would not want Chremes to see his 'sister' behaving in this way. **tendere** 'persisted' (51 *pertendes*). **ad iurgium:** another ellipse; sc. *uentum est*, 'it turned into an argument'.

627 aurum ... demit: this action has been variously interpreted (Ludwig (1973) 364–8). The simplest explanation is that Thais, fearing physical violence from the soldier, took off her jewellery and gave it to Dorias to take home for safe keeping (for *aurum* = 'jewellery' cf. *Hau.* 248, 288, etc.). It adds to the dramatic tension if Dorias returns before Thais and reports events at the dinner-party; this line provides a motivation for her early return.

628 hoc est signi 'this is some sort of a sign'. **ubi primum** 'as soon as'. **se . . . subducet** 'will steal away'. **scio:** 567n.

We might have expected Dorias to go into Thais' house at this point to put the jewels away; her monologue would then have been an entrance-and-exit monologue (for which there is no true parallel in T., though Pl. has a number of examples: Denzler 104–5). There is no indication in the text that Dorias sees Phaedria approaching or that he notices her. But in fact she must remain on stage, since she speaks again at 656 and she still has the jewellery at 726, where she is told to take it inside. This lack of clarity on Dorias' movements confirms the suspicion that she is T.'s addition to the play (538n.). The corresponding speech in Men.'s *Eun.* was presumably spoken by Pythias, who would have gone inside at the end of it and discovered the rape (582n.).

IV.ii Phaedria (629–642)

Phaedria returns from the country (left), longing for even a glimpse of Thais and unable to stay away from the town.

Phaedria's return marks another shift in the focus of the plot, back to the Phaedria–Thais relationship, which has been in the background since his departure for the country at 224. As Don. (on 629) remarks, it is time to recall Phaedria now that the events which required his absence (namely the delivery of Pamphila, the eunuch substitution, and the subsequent rape) have taken place. The various strands of the plot are being interwoven with some skill.

Phaedria's early return is not entirely unexpected, despite his protestations (217–24). His monologue is in a lower key than Dorias', as the change to spoken verse (ia^6) suggests. Like Dorias', it is essentially a narrative and uses several of the standard narrative techiques, notably inceptive verbs (629, 636), historic presents (634, 641), and quoted direct speech (636–41). But it also has a strong deliberative element, the effect of which is to emphasise his indecisiveness and reinforce the contrast between him and Chaerea.

629 dum rus eo: the pres. indic. is regular with *dum* = 'at some point during the time that' (632: *NLS* §221).

629–30 coepi . . . mecum . . . | . . . cogitare: this clause (ech-

oed at 636) immediately underlines Phaedria's introspective nature. **egomet:** 252–3n. **inter uias** 'on the way' (*OLD uia* 1c). **ubi quid ... molestiae** 'when you have some trouble'; *quid* is the indefinite pron. as in *ne quid* or *si quid.*

631 aliam rem ex alia 'one thing after another'. **ea omnia:** the switch to the neut. after *rem* is natural enough.

631–2 in | peiorem partem 'for the worse'; sc. *uertere* = 'interpret' (*OLD in* 20a). For *in* at line end see 7n. **quid opust uerbis?** 'what need of (further) words?, 'why say more?', an idiomatic phrase used to cut short a complaint, as here (*An.* 165, *Ph.* 75), or a narrative (*An.* 99, *Ph.* 100). For *opus est* + abl. see 223n.

633 uillam: the family farmhouse.

634 quom sensi 'when I realised (my mistake)'. The indic. is normal with *cum* when the sentence is 'inverted' and the *cum* clause carries the main statement, here = 'when I had gone a long way past, I realised' (*NLS* §237). **redeo rursum:** a common pleonasm; for the spelling *rursum* see 61n. **male me uero habens** 'in a really bad mood' (*OLD habeo* 21a); for emphatic *uero* = 'really' cf. 576 *laeta uero.*

635 ad ipsum ... deuorticulum 'to the actual turning', i.e. to the track which led off the main road down to the *uilla.*

636 hem: remonstratory, 'what!' (307n.); Phaedria's dialogue with himself recalls the similar dialogue at 46–9 and the indecisiveness which he there displayed. **biduom:** as requested by Thais (181); Phaedria boasted that he could stay away for three days (223).

637 soli: dat., sc. *mihi.*

637–8 quid tum postea? | nil est. quid "nil"?: probably 'What happens next? There's nothing (to look forward to). How do you mean, nothing?'; *nil* then links with the *haud nil est* of 641. On *quid tum postea?* see 370n.; on *quid 'nil'?* see 91n. **copiast:** *copia* here means 'opportunity' (21n.).

639 eho 'come on!', in self-exhortation; *eho* is not otherwise found in monologues.

639–40 illud ... | ... hoc 'the former ... the latter', i.e. *tangere ... uidere.*

640–1 extrema linea | amare: the meaning is 'loving at a distance', but it is not evident what image is intended. Don. talks of seeing, talking, touching, kissing, and intercourse as the five 'lines' of

love, and the late commentator Lactantius Placidus (on Stat. *Theb.* 3.283) refers to a lover who loved *extrema linea* as 'contenting himself with sight alone'. The allusion is scarcely to the back row of seats at the theatre, since *linea* in this context is the line dividing adjacent seats (*OLD* 6b), or to the finishing line at the race-course (*OLD* 6c), which does not offer an appropriate metaphor. See Otto *linea* 3. **haud nil est:** i.e. 'is better than nothing'. **uillam praetereo sciens** 'I pass the villa deliberately', an ironic reversal of 633.

642 quid hoc quod 'why?', lit. 'what is this that?' (cf. 558 *quid est quod*). **timida subito egreditur:** the line acts as a stage direction (291n.); for *timida* = 'upset', 'in an agitated state' cf. *Ad.* 305, Pl. *Bac.* 106.

IV.iii Pythias, Phaedria, Dorias (643–667)

Pythias rushes out of Thais' house, having discovered the rape of Pamphila, and blames Phaedria as the giver of the eunuch to Thais. Phaedria goes into his own house to look for the eunuch.

Phaedria's return does not after all herald any development in his own relationship with Thais; instead he is himself swept into the problems of Chaerea's affair with Pamphila. It is in fact a standard technique of T.'s to link the two halves of his double plots (292–390nn.) by involving one young man in the love affair of the other.

As a consequence, in this and the following scene we see a different side of Phaedria's character: he is no longer the helpless lover but the active investigator of his brother's behaviour. But it is Pythias who dominates here. Her speech is still characterised by female speech markers (643, 660, 663, 665, 666), but what is more striking is the violence of her abuse against the eunuch as perpetrator of the rape (643–5, 648, 660) and even against Phaedria as the giver of the gift (651). There is just a hint that she may be exaggerating the eunuch's crimes: whether or not Chaerea actually tore Pamphila's hair and clothes after the rape (645–6), the accusation that he stole things from the house is based on a mere suspicion (660–1). Dorias here plays a very minor role; her speech too is characterised by female speech markers (656, 664).

The scene offers a different perspective of the rape of Pamphila from that offered by Chaerea himself after the event. The major

emotions expressed by Pythias and Dorias are: (i) a sense of outrage at the crime (644, 664), (ii) sympathy for Pamphila (646, 659), (iii) a sense of amazement that a eunuch was able to perpetrate such a deed (656, 664, 666). Phaedria, who is sceptical of the whole story (657), for the moment keeps his views to himself.

The metre reverts to recitative to reflect Pythias' emotional state, mixed metres to 658 and ia^8 for the rest. The mixed-metre passage can be seen as three trochaic sequences, each with a cretic closure (643–8, 649–653, 654–8).

643–4 Pythias' opening lines are highly wrought, with rhetorical questions, anaphora of *ubi*, doublet *scelerosum* ... *atque impium*, exclamatory inf. *esse ausum*, and word plays *audax* ... *ausum* and *facinus facere*.

643 scelerosum: of the various terms of abuse derived from *scelus*, *scelerosus* is the least common and the most expressive; its only other appearance in comedy is in a fragment of Afranius (*com.* 66). *sceleratus*, which is Cicero's preferred form, is almost equally rare (Pl. twice, T. twice); the common forms in comedy are *scelestus* (71n.) and the noun *scelus* itself (645n.). See Lilja 22, 111–13. **misera:** 179n. Pythias uses this word of herself three times in this scene (cf. 660, 666); her 'misery' is no doubt a compound of sympathy for the girl and fear of Thais' reaction. **impium:** another relatively rare term, found only twice in T. (cf. *Ad.* 304) and once in Pl., implying a neglect of divinely sanctioned moral standards; the Greek equivalent ἀνόσιος is more common (Men. *Dysk.* 108, 122, 469, 595, etc.). **inueniam ... quaeram:** deliberative subjs. rather than fut. indics.

644 hocin: on the form see 99n. *sicin*; the first syllable is long (114n.). T. uses forms of *hicine* with some frequency to introduce indignant questions (*An.* 236 *hocinest humanum factu aut inceptu?*), exclamations (*Ad.* 379 *haecine flagitia!*), or, as here, exclamatory infs. **audax** 'brazen', a common adj. with *facinus* (*An.* 401, *Ph.* 156, 233, Pl. *Aul.* 460, *Mil.* 309), though not as common as *indignum* (70n.). **facinus facere:** on the *figura etymologica* see Intro. sect. 4. **esse ausum:** sc. *illum*, 'to think that he dared'. *audax* ... *ausum* is another *figura etymologica*. **perii** 'damn it!' (326n.); the exclamation is not otherwise used by Phaedria. **quid sit:** indirect question depending on *uereor* (*OLD* 5c).

645 quin etiam 'why ... even', 'and what's more' (*OLD* 3a). **insuper:** adv., 'on top of everything else', pleonastic after *quin etiam*. **scelus** 'the villain'; there are 18 examples in Pl. of *scelus* as a term of abuse and 17 in T. **postquam ludificatust:** the normal meaning of *ludificari* is 'deceive', 'mock', 'make a fool of', 'treat as a plaything' (cf. 717); here it can only be a euphemism for 'rape'. It would have been more understandable if the girl had resisted the rape and Chaerea had torn her dress and hair in the struggle to overpower her (so Don.); by insisting that Chaerea did these things *after* the rape, Pythias is accusing him of a gratuitous act of violence. But it is unlikely that this accusation is intended to be taken at face value; it looks like a deliberate exaggeration on the part of Pythias, who was not present at the time (582n.). It may also be relevant that the tearing of the girl's dress and hair is a standard feature of lovers' quarrels in Latin love poetry (Prop. 2.5.21–6, Tib. 1.6.69–76, 1.10.53–66, Hor. *Carm.* 1.17.25–8, Ov. *Am.* 1.7).

646 discidit ... conscidit: a notable homoeoteleuton, producing 'rhyme' between the two halves of the line; there is little, if any, difference in meaning here between the two words. **capillo:** abl. of respect (*NLS* §55); the normal construction would have been *ipsi capillum conscidit*, but T. has preferred the antithesis *uestem/ipsam* ('her clothing / her person').

647 hem 'what!' (307n.). **qui nunc si:** *qui* is a connecting relative, so that *qui si detur* = *si ille detur*, hence the nom. **detur:** pres. subj., as is *inuolem* (648); the condition is remote fut.

648 ut: exclamatory, 'how'. **unguibus ... in oculos:** attacks with nails (Prop. 3.8.6, Ov. *Am.* 1.7.64) and on eyes (740, *Ad.* 318, Pl. *Mos.* 203, Prop. 3.8.7, Tib. 1.6.70, Ov. *Am.* 1.7.65) are common in threats and descriptions of violence. Don. suggests that nails are particularly female weapons, but cf. Ov. *Am.* 1.7.50. **facile** 'readily'. **illi:** dat. of disadvantage (161n.). **inuolem** 'fly at', a vivid word, associated with threats of violence also at 859 and Pl. *Mos.* 203 (cf. Lucil. 1096 Marx). **uenēfico** 'poisoner'. The word has a distinctly Plautine ring (Pl. has ten examples, T. only two, both in *Eun.*, cf. 825), as does the sequence of four terms of abuse (*scelerosus, impius, scelus, ueneficus*) in six lines (Intro. sect. 4).

649 nescioquid 'some (trouble) or other' (cf. 298). **absente nobis:** an archaic idiom with no other examples in Pl. and T. but

several in later comic writers (Afr. *com.* 6 *absente nobis*, Pompon. *com.* 47 *praesente amicis*, 168 *praesente testibus*, Nov. *com.* 57 *praesente omnibus*).

650 adibo: 461n. **quid istuc?:** sc. *est*, 'what are you talking about?', 'what's up with you?' (652, 947, *Hau.* 251, 985, *Ad.* 984); contrast *quid istic?* = 'all right, then' (171n.).

651 ehem: 86n. **egon quem quaeram?:** for the subj. in an 'echo' question see 191n. **īn' . . .?:** i.e. *īsne*? (from *ire*), 'are you going?', i.e. 'go', the impatient question being a colloquial substitute for a command (Allardice 64). The MSS generally have difficulty with the form *in'*, which is preserved here only in A. **cum donis tuis:** a colloquialism, 'you and your gifts', 'gifts and all' (*OLD cum* 3c).

652 lepidis: ironic, 'splendid'. **rei:** on the scansion *rĕĭ* see 540n.

653 eunuchum quem: the antecedent is attracted into the case of the relative pronoun, as if it were part of the relative clause (i.e. *quem eunuchum nobis dedisti, is eunuchus turbas dedit*), producing a form of anacoluthon. There are several similar examples in comedy (*Hau.* 723–4, Pl. *Am.* 1009, *Cur.* 419, *Epid.* 448–9: Allardice 7) and one striking one in Virgil (*Aen.* 1.573 *urbem quam statuo uestra est*: see Austin *ad loc.*). **quas turbas dedit!** 'what turmoil he has created!' (616n.); for *dare* = 'create' see 301n.

654 The line lacks the regular diaeresis at the end of the fourth foot. Conradt's transposition of *uirginem* to stand after *miles* would create a smoother rhythm, but there is no obvious reason why the word should have been misplaced. **erae** 'the mistress' (57n. *ere*). **uitiauit** 'has raped'. *uitiare* (lit. 'spoil') is the technical word for 'rape', esp. in the sense of deflowering a virgin; it is commonly joined with *uirginem*, as here (704, 857–8: *OLD* 3). **quid ais?:** here expressing amazement (334n.).

655 perii 'I'm ruined', in that Thais will blame her for not guarding the girl properly, rather than simply 'damn it' (326n.). **tēmulenta's** 'you're drunk'. **utinam sic sint qui mihi male uolunt** 'would that my enemies might enjoy this sort of drunkenness'; as Don. says, Pythias is intoxicated *non uino sed malo*. Cf. Pl. *As.* 841, where Argyrippus puts on a very forced smile (*em aspecta: rideo*) and Demaenetus responds 'would that my enemies might enjoy that sort of smiling' (*utinam male qui mihi uolunt sic rideant*).

656 au 'oh', a female exclamation expressing consternation (so

Don. on 899); there are nine certain examples in T., all spoken by women, but only one in Pl. *au* is frequently combined with *obsecro*, as here (899, *An.* 781, *Hau.* 1015, *Ph.* 754, 803), and, like *o*, tends to be followed by hiatus (here prosodic). See Adams (1984) 54. **mea Pythias:** Don. identifies both Dorias' voc. use of *mea* (cf. 86n.) and her later *mea tu* (664) as *mulieribus apta blandimenta.* By contrast, Pythias twice addresses Dorias simply as 'Dorias' (538, 720); we might infer that Pythias is senior in status, while Dorias is an older woman with some affection for a younger colleague (Martin (1995) 145). **quid istuc nam:** for *quidnam istuc*, the particle *nam* being here treated as separable (Pl. *Mos.* 258); for *quid istuc* + gen. see 237n. **monstri** 'monstrosity', 'unnatural act'; Don. *monstrum est omne contra naturam; si igitur eunuchus est et uitiauit uirginem, contra rerum naturam factum est et recte monstrum est* (cf. 334n.).

657 qui 'how' (36n.).

658 qui fuerit 'who he was' (subj. in indirect question), contrasted with *hoc quod fecit*, 'what he did' (indic. in relative clause). *qui* here must = *qualis* (66n.), i.e. 'whether he was a eunuch or not'. **res ipsa indicat:** 469n.

659 quom rogites: the subj. is regular with the 'generalising' or 'indefinite' 2nd pers. (*NLS* §195, Allardice 79–80). *rogites* is here genuinely frequentative, implying repeated questions (209n.).

660 ille ... bonus uir 'that fine fellow'; T. has eight examples of ironic *bonus* as a term of abuse, Pl. only six. **autem** 'on the other hand' (*OLD* 1); cf. 475n. **hoc** looks forward to *abstulisse* ('that he stole'). **misera:** the theft of valuables from the house would further incur Thais' displeasure.

661 nequeo mirari satis: 547n.

662 quo ... abire ... possit: indirect question after *mirari* (290n.). **ille ... ignauos** 'the useless creature' (239n.). **longius** 'too far'; the sentence combines the ideas 'I can't imagine where he's gone' and 'I'd be amazed if he's gone too far'. **nisi si:** 160n.

663 uise ... num sit: sc. *domi*; cf. 545 *uisam si domist.* **amabo:** 130n. **iam** 'straightaway' (219n.). **faxo scies** 'I'll let you know' (cf. 285n.). With this exit line Phaedria disappears into his house, to return at 668 with the eunuch; on brief absences of this kind see 283n.

664 mea tu 'my dear' (656n.), found also at *Ad.* 289 (*nutrix* to mistress) and Pl. *Rud.* 463 (amorous slave to girl belonging to a pimp).

665 pol: the first of Pythias' seven examples of this predominantly female oath (96n.); on the cluster of female speech markers in this Pythias–Dorias interchange see Intro. sect. 4. **eos:** i.e. *eunuchos.*

666 sed nil potesse 'but were impotent'; in fact, eunuchs castrated after puberty are capable of sexual intercourse (Juv. 6.366–78, Mart. 6.2.6, 6.67). Pl. has the archaic form of the inf. *potesse* six times, T. only this once. **miserae:** sc. *mihi.* **uenerat:** the subject is 'this thought', i.e. that eunuchs are great lovers of women.

667 aliquo: adv., 'somewhere'. **conclusissem:** sc. *si in mentem uenisset.* Don. sees in this the image of caging a wild animal (*mire ... ut feram*); cf. *Ph.* 744, where *conclusam* is used of a fierce wife. **neque illi commisissem uirginem:** according to Chaerea (577) Thais herself had entrusted the girl to him. The homoeoteleuton (*-sissem*) is striking; Pythias ends the scene, as she began it, with a rhetorical flourish.

IV.iv Phaedria, Dorus, Pythias, Dorias (668–726)

Phaedria reappears with the reluctant Dorus, whom Pythias and Dorias do not recognise. When Dorus admits that he changed clothes with Chaerea, Phaedria tries to cast doubt on his truthfulness and hustles him back into the house for further interrogation. Dorias persuades Pythias not to tell Thais what has happened, and goes inside with Thais' jewellery.

The scene moves the Chaerea–Pamphila side of the plot a step further towards the unmasking of Chaerea. Its effect depends partly on dramatic irony as Pythias and Phaedria gradually discover the truth of the eunuch substitution, and partly on its slapstick humour as Phaedria abuses, threatens, and beats the hapless Dorus. Four speaking actors are involved; it seems likely that Dorias is the one who was not in the Greek original (538n.).

Phaedria is much more assertive than he has been previously; notable are his physical violence to Dorus (669, 716) and the general colourfulness of his language, which includes abuse (668, 669, 670,

696, 717), oaths and exclamations (644, 669, 709), and one striking piece of imagery (712). Commentators have remarked that Phaedria says nothing in this scene about Pamphila's supposed citizen birth, and have used this omission to reconstruct an opening for the Greek original in which Phaedria did not hear this suggestion (81–206nn.); but it would have been inappropriate for him to refer to it in Pythias' hearing when his main intention is to cover up the situation.

With Phaedria's return the metre reverts to ia^6; but it changes to tr^7 at 702, as Pythias takes the initiative and Phaedria is forced on to the defensive.

668 sceleste: 71n. **at etiam** introduces an indignant question, here 'resisting, are you?' (Pl. *Capt.* 563, *Rud.* 711: *OLD at* 11d, *etiam* 4c). **restitas?:** frequentative, found only here in T. and three times in Pl. Phaedria is dragging an unwilling Dorus out of the house.

669 fugitiue 'you runaway', a term of abuse appropriate to a slave; it is even more insulting when applied to a free man, as in the two other examples in comedy (*Ph.* 931 to a parasite, Pl. *Ps.* 365 to a pimp). **male conciliate** 'you rotten bargain', 'you waste of money' (*OLD concilio* 4c). **obsecro:** here absolute (95n.), 'I beg you (to desist)', 'stop it', evidently a response to some physical violence, e.g. a kick. **oh:** here expressing disgust (129n.).

670 illud uide, os ut sibi distorsit 'look what a face he has pulled!' The *ut* clause is explanatory of *illud*, but is treated paratactically as an independent exclamation, hence the indic. Dorus cannot have actually have distorted his face if he was wearing a mask (Intro. sect. 2), any more than Aeschinus can have visibly blushed at *Ad.* 643; the line is perhaps a hint to the mask maker. **carnufex** 'the hangman', 'the executioner', a colourful term of abuse (Pl. has 15 examples, T. six). The hangman's job was considered so vile that he was not even allowed to reside within the city of Rome (Cic. *Rab. perd.* 15). The word is most commonly addressed to slaves, as always elsewhere in T. (*An.* 183, 651, 852, *Ad.* 363, 777); in Pl. it is directed also at pimps (*Per.* 747, *Rud.* 882), errant husbands (*As.* 892), faithless friends (*Mer.* 818), and even an innocent merchant (*As.* 482).

671 quid huc tibi reditiost? 'what do you mean by coming back here?' (= *cur huc tu redis?*). The construction verbal noun in *-tio* +

est is not uncommon in early Latin (*An.* 400, *Ph.* 293, *Hec.* 650, *Ad.* 421); it can be modified by an adv., as here (Pl. *Rud.* 503 *quidue hinc abitio?*), or even govern an acc. (Pl. *Am.* 519 *quid tibi hanc curatiost rem?*). **uestis mutatio:** in fact, if Dorus exchanged clothes with Chaerea (572), he would now be wearing Chaerea's military dress; see Whitehorn 128.

672 quid narras? 'what's your story?' (cf. 408n.). **si cessassem** (= *-auissem*) 'if I had delayed'.

673 offendissem 'caught', lit 'stumbled upon' (*OLD* 3a). **ita** 'so well ...' (305–6n.). **ornarat fugam** 'had he prepared his flight' (*OLD orno* 1); there may also be a hint of the sense 'dressed himself for flight' (*OLD* 3a).

674 hominem: 261n. **amabo:** 130n. **quidni habeam?** 'of course I have him' (328n.). **o factum bene** 'well done!', 'good news!'

675 istuc ... uero bene: sc. *factum est.* **pol:** used twice by Dorias in this scene (cf. 721) and once by Pythias (719). **rogitas?:** 366n.

676 obsecro: a favourite word of Pythias' (95n.); she uses it three times in quick succession here to underline her incredulity and impatience (cf. 679, 685) and seven times in the play as a whole. **quem?:** sc. *uideam.* **scilicet** 'of course' (185n). **hic** here scans short (228n.).

677–8 oculis suis |... uidit: pleonastic; Engl. 'has set eyes upon'. **nostrarum:** gen. pl. fem. of *nos*, archaic for *nostrum* (so Don.). T. has one example each of *nostrarum* and *nostrum*, and three each of *uostrarum* and *uostrum.* **numquam quisquam:** T. much prefers this alliterative combination (ten examples) to the less striking *nemo umquam* (only one); for *quisquam* as fem. cf. 374n.

679 an: 382n.

680 namque 'yes, for'. **alium habui neminem:** a wry joke, 'I didn't have another one'. **au:** 656n. For its position at line end see 208n.

681 ne: with *quidem*, 'not even' (*OLD* 6a); *quidem*, though logically qualifying *comparandus*, has become enclitic on *hic.*

682 liberali: 473n.

683 dudum 'just now'. **uaria ueste:** Eugr. asserts that eu-

nuchs wore multicoloured clothes (*ueste uersicoloria*). In the illustrated medieval MSS of T. Chaerea as the eunuch is depicted in a brilliant striped outfit of red, green, and brown (Jones–Morey pls. 227–32). **exornatus** 'dressed' (cf. 673n.).

684 foedus 'ugly', 'repulsive'.

685 quasi uero paullum intersiet! 'as if in truth there were (only a) little difference!'; *uero* is here ironic (89n.).

686 adulescentulus: perhaps 'a nice young man', though the main reason for the diminutive here may be its metrical convenience (423n.).

687 uidere uero uelles: the triple alliteration is striking. **uero** 'really'. **uelles:** potential subj., as of an unfulfilled pres. condition.

688 uietus uetus ueternosus: even more striking in that (i) alliteration of *t* is added to that of *u*, (ii) the words constitute an asyndetic triplet, (iii) *uietus* and *ueternosus* are rare and expressive words, neither occurring elsewhere in Pl. or T. **uiētus** 'shrivelled', applied by Varro (*Rust.* 1.59.1) to an apple, Lucretius (3.385) to a spider, and Columella (12.15.1) to a fig. **ueternosus** 'drowsy', 'sleepy', 'lethargic'. Don. asserts that elderly eunuchs were prone to this condition.

689 colore mustelino 'with the colour of a weasel'. According to Don. T. misunderstood the Greek original here: Men. actually wrote γαλεώτης γέρων ('a lizard of an old man') with reference to the eunuch's blotched or freckled skin, but T. confused the Greek words γαλεώτης ('lizard') and γαλῆ ('weasel'). Don. records another (unlikely) view that T. made the change deliberately, explaining that eunuchs from the west, being fair-skinned, tend to be *lentiginosi* ('freckled'), while those from the east are *subliuidi* (which usually means 'greyish-blue'). Eugr. interprets *mustelino* as black (*nigro*); weasels are in fact a reddish-brown. See Minarini 35–9. **quae haec est fabula?:** the phrase variously means 'what are you talking about?', 'what's going on here?', 'what's this nonsense?' (*An.* 747, Pl. *Men.* 1077, *Mos.* 937, *Per.* 788, *Rud.* 355). Frangoulidis (125 n. 10) sees a metatheatrical reference, 'what is this play that you are putting on?'; the whole eunuch trick can be regarded as a play within the play.

690 eo rediges me ut . . . nesciam?: lit. 'will you reduce me to the point that I do not know?', i.e. 'are you trying to tell me that I don't know?'

691 denuo 'again' (= *de nouo*), in addition to his response to Phaedria.

692 respondeat: parataxis after *iube* (185n.). *iubere* is normally construed with the inf. in T. (100, 262, 469, etc.), never with *ut*. **negat:** an implied stage direction: Dorus evidently shakes his head.

693 annos natus sedecim: 526n. In fact Chaerea must have been eighteen to be serving as an ephebe (290n.); Pythias may be deliberately exaggerating to emphasise the contrast with Dorus.

694 agedum: *age* is here hortatory (99n.); for intensive *dum* see 273n. **expedi** 'explain', common in comedy as a colourful variant for *dic* or *narra*.

695 taces?: i.e. 'answer me'.

696 monstrum hominis 'you monster of a man', with reference to his behaviour as well as to his state as a eunuch (334n.). *monstrum* is a relatively rare term of abuse in comedy (860, *An.* 250); Pl. has only one example (*Poen.* 273 *monstrum mulieris*). The gen. is defining, as in phrases such as *flagitium hominis*, 'you disgrace of a man' (Pl. *As.* 473); see *NLS* §72(5).

697 The line has six separate utterances. T. has occasional recitative lines with six utterances (*An.* 663, 862, *Ph.* 211, *Ad.* 543, 934) or indeed seven (*An.* 184, *Ph.* 198), but in spoken verse even five-utterance lines are uncommon (e.g. *Hau.* 431). **ita** 'yes' (*OLD* 11a). **quando:** hiatus at change of speaker. **quam dudum?** 'how long ago?'. **modo** 'just now'.

698 quicum? 'with whom?' (36n.), T.'s preferred form, though he does have one example each of *quocum* (119) and *quacum* (574). **norasne:** 511n.

699 non: T. has 20 examples of *non* = 'no', Plautus only nine. **nec quis esset umquam audieram dicier:** these words are missing from A and were omitted by C[1] and P[1]. There is no obvious explanation; Bentley supposed that they were invented to complete the line after *non* had wrongly been detached from 700, which originally began *non.* :: *unde fratrem.*

700 Phaedria is interrogating Dorus like an advocate in court, in the hope that the story may be proved wrong. **scibas:** 113n.

701 esse: hiatus at a syntactical pause. **hanc:** sc. *uestem* (695), which is added as a gloss by several of the MSS. **occidi:** 292n.

703 iam satis credis ...? 'are you now satisfied ...?' **sobriam:** a back reference to 655 *temulenta's*.

704 uitiatam esse: 654n. **bēlua** 'you silly creature' (*Ph.* 601) rather than 'you beast' (Pl. *Mos.* 569); cf. 598n., Lilja 30–1.

705 credis huic quod dicat? 'do you believe what *he* says?', an extension of the regular construction *credere* + dat. of person and acc. of thing believed (884); on the subj. (indefinite or potential?) see 554n. **quid isti credam?** 'why should I believe *him*?' **res ipsa indicat:** 469n.

706 concede istuc: a stock formula, used when two characters draw aside in order to carry on a private conversation (Pl. *Men.* 822, 1086, *Mos.* 575, *Rud.* 1403, *Trin.* 517, Men. *Sam.* 476: Bain 162–71). The normal phrase is *concede huc*; *istuc* implies 'go over there and I'll join you'. Phaedria continues to interrogate Dorus; but, since he has now lost hope that the story may be wrong, he does not wish the maids to hear. **paullulum:** 74–5n. **audin?** 'are you listening?', a common colloquialism (809, *An.* 581, *Hau.* 243, and 19 examples in Pl.). **etiamnunc paullum** 'a bit more still'; the routine has parallels in Greek comedy (Men. *Sam.* 304–5 δεῦρ' ἀπὸ τῆς θύρας. | ἔτι μικρόν, 'Come over here away from the door. A bit more'). *paullum* is Marouzeau's correction of the unmetrical *paullulum* of the MSS; the alternative is to read *etiam paullulum* (but see *OLD etiamnunc* 1c).

707 dic dum: cf. 694 *agedum*. **rursum:** here 'a second time' (*OLD* 3); cf. 61n. **Chaer̥eā:** 558n. **tibi** 'from you', dat. of disadvantage.

708 factum: sc. *est*, 'yes', 'he did'. **et eamst indutus?** 'and put it on?'; the pass. *indutus* is regularly construed with an acc. in 'middle' sense (*OLD* 2b, *NLS* §19). **huc:** Phaedria points to Thais' house. **ita:** 697n.

709 Iuppiter magne: 550n. **o scelestum atque audacem hominem!:** best taken as an aside exclamation, referring to Chaerea, overheard by Pythias, who takes it to refer to Dorus and deduces that Phaedria does not believe Dorus' story. Alternatively, it is possible that Phaedria is himself referring to Dorus and intends to be overheard, as part of a new tactic designed to persuade the maids

that Dorus is lying. On *scelestus* see 71n. **uae mihi!:** an expression of dismay, elsewhere in T. always accompanied by *misero* or *miserae*. Pl. has 49 examples of *uae* as against T.'s nine. See Adams (1984) 54–5.

710 etiamnunc: here 'even now' (286n.). **indignis ... modis** 'outrageously' (cf. 384n. *omnibus modis*); on *indignus* in T. see 70n. **nos ... irrisas** 'that we've been fooled'. The MSS have the unmetrical *esse irrisas*; some editors prefer, with Bentley, to read *etiam non credes*, which permits the retention of *esse* and gives the line the regular diaeresis.

711 mirum ni: here with ellipse of *esset* (cf. 230n.), 'it would be surprising if you didn't ...' **quod iste dicat** 'anything he says'; on the subj. see 705n. **quid agam nescio:** spoken aside to himself.

712 heus, negato rursum: spoken to Dorus, aside from Pythias and Dorias. **rursum:** here implying the restoration of the previous situation (61n.). **hodie:** here with no obvious temporal sense but serving to add immediacy to the threat (Don. on *Ad.* 215 *hodie non tempus significat sed iracundam eloquentiam ac stomachum*). This usage is frequent in Pl. and T., (though it is not always easy to decide whether the temporal or the intensive sense is intended: cf. 719, 800, 803); it recurs in later authors, apparently as a colloquialism (Hor. *Serm.* 2.7.21, Virg. *Ecl.* 3.49, *Aen.* 2.670). **exsculpere:** lit. 'hollow out', 'gouge out', here 'drag out'. The figurative use is rare and vivid (Pl. *Cist.* 541, Lucilius 70 Marx); see Fantham (1972) 53–4.

714 sine malo fateri: i.e. 'tell the truth without a thrashing'; *malum* is the standard euphemism for the beating of slaves (968, 997, *An.* 179, 431, *Ph.* 851). **sequere hac:** with this exit formula (390n.) Phaedria turns towards his house, where the pretended beating will take place; the exit is delayed for three lines by the byplay with Dorus. **modo ait, modo negat:** spoken to Pythias and Dorias. **modo ... modo** 'now ... now' (*OLD* 6a).

715 ora me 'plead with me', spoken to Dorus aside. **uero** in response to a command signifies acquiescence, 'certainly', 'gladly', here 'all right' (Don. on 894 *'uero' modo consentientis est aduerbium*); cf. *Ph.* 1053–4 *me ad cenam uoca* :: *pol vero uoco* (*OLD* 4b). **nunciam:** 377n.

716 oiei: Dorus utters a cry of pain as Phaedria bundles him to-

wards the house, no doubt with an accompanying blow (Pl. *Mil.* 1406 *oiei, satis sum uerberatus*). *oiei* may here scan as a cretic, as at *Ph.* 663, with the final syllable elided, or a spondee, as at Pl. *Mil.* 1406, with hiatus at the change of speaker. The word occurs only these three times in comedy; Don. labels it *rusticum.* **alio pacto:** sc. than by this pretence of beating Dorus, another aside by Phaedria. **honeste** 'honourably', 'without losing face'; Phaedria is as much concerned with his own reputation (esp. with Thais) as with any covering up for his brother. **hinc abeam:** colloquial, 'I can get out of this'.

717 actumst 'you've had it' (54–5n.), spoken to Dorus but loud enough for Pythias and Dorias to hear. **hic etiam** 'here as well', i.e. a second time. **nebulo:** 269n. **ludificabere** 'you make a fool of me' (cf. 645n.).

718–26 This dialogue replaces what was presumably (in the absence of Dorias) a link monologue by Pythias in the Greek original (cf. 207–31nn.). It foreshadows Pythias' revenge on Parmeno, which will in fact hasten the dénouement; at the same time, Pythias' decision not to tell Thais what has happened postpones the revelation of the rape until T. is ready to develop its consequences.

718 tam ... quam me uiuere: Engl. 'as sure as I live'. **techinam:** the usual term in comedy for a piece of trickery devised by a slave (*Hau.* 471, Pl. *Bac.* 392, *Capt.* 642, *Mos.* 550, *Poen.* 817). This spelling, with an *i* inserted for ease of pronunciation (cf. Gk τέχνη), appears to have been the normal one in Latin, though the *i* is often (as here) omitted by the MSS.

719 sic est 'you're right', here simply expressing agreement (cf. 573n.). **pol:** 675n. **hodie:** 712n. **parem ubi referam gratiam** 'a means to pay him back in kind' (*OLD ubi* 8b); for this sense of *gratiam referre* see 385n.

720 sed nunc quid faciundum censes?: it is perhaps surprising that Pythias should seek Dorias' advice (cf. 656n.); but, since Dorias is on stage, she needs to be involved in the dialogue. **censes:** here 'recommend' (*OLD* 3a); cf. 217n. **istac:** 434n.

721 utrum praedĭcemne an taceam: the full form of the disjunctive question (*utrum Ane an B* = 'which of the two? is it A or B?') occurs also at *Ad.* 382, Pl. *Bac.* 75, 500–1, *Capt.* 268, *Mos.* 681, *Rud.* 104, *Trin.* 306–7; it is found in later authors such as Cicero and

Seneca (*OLD utrum* 1b, 2b), but classical Latin tends to dispense with the *-ne*. The text here given is Bentley's; the *taceamne an praedicem* of the MSS is unmetrical. **si sapis:** 76n.

722 quod scis nescis: it is a commonplace of comedy that slaves should pretend ignorance in tricky situations (*Hau.* 748, Pl. *Bac.* 791, *Epid.* 60: Otto *scire* 1). **nescis neque:** 147–8n. **uitio** 'rape' (654n. *uitiauit*).

723 hac re: by keeping silent. **turba** 'turmoil' (616n.). **euolues** suggests extrication by some form of rotatory movement (*OLD* 3); it makes a striking substitute for the more obvious *expedies* (*Ad.* 614). The underlying image is that of an animal extricating itself from a snare or net, as the Greek parallels show (Xen. *Cyn.* 8.8 ἐὰν δὲ ἐκκυλισθῆι ἐκ τῶν δικτύων, 'if (the hare) extricates itself from the nets'). See Fantham (1972) 51–2. **illi:** the obvious reference is to Pamphila (so Don.), whose chances of an honourable marriage will be ruined if she is known to have lost her virginity. Some have seen a reference to Thais, but Thais needs to know what has happened to Pamphila and will scarcely be grateful for Pythias' silence. **gratum** 'a favour'; the neut. of the adj. is used as a noun (*OLD* 2b). **feceris:** the fut. perf. implies 'you will have (a credit) laid up' (379n.).

724 id modo 'just this' (185n.). **sed uideon Chremem?:** one of the formulae used to introduce a new character (*Ph.* 50, *Hec.* 81); cf. 79n.

725 quid ita?: 366n. **quom . . . abeo:** 342n.

726 turba: here 'a row', 'a quarrel' (cf. 616n.). **inter eos:** Thais and Thraso. **tu aufer aurum hoc:** Dorias has been standing around with Thais' jewellery since her return at 615; on the awkwardness see 628n. **scibo:** i.e. 'I shall find out'; *scibo* is the regular form of the 1st pers. sing. of the fut. indic. in T. **ex hoc:** Chremes.

IV.v Chremes, Pythias (727–738)

Chremes returns rather drunk from Thraso's house, and is surprised that Thais, who left before him, has not yet arrived. The focus thus returns to the events of Thraso's dinner party, which have been in the background since Phaedria's arrival at 629. After Dorias' report,

we have been expecting Thais to appear, so that the prior return of Chremes is something of a surprise.

This is an amusing little scene. It derives its humour from the portrayal of Chremes, in particular from his drunkenness (727–9) and the amorousness which accompanies it (730–2); the latter is a reversal of his attitude to Pythias in his previous encounter (531–8), where he was suspicious of her alluring tones. This characterisation can be explained in terms of Chremes' alleged 'rusticity' (507–38nn.): as an unsophisticated countryman, he has been unable to cope with the effects of wine. He is also revealed as rather naïve by his failure to pick up Thais' hint when it was time for him to leave (735–7).

The scene is not very well integrated with the surrounding scenes. T. nowhere explains how Chremes arrives back before Thais when she left the party first, and it is not clear how Chremes manages to sober up before the following scene. There must be some suspicion that T. has added the scene to the Greek original for the sake of its comic effect, though it is not nearly as funny as some of the drunken scenes in Pl. (*Mos.* 313–47, *Ps.* 1246–1334).

The scene is in ia^8, one of the liveliest of the recitative metres.

727 attat: 228n. **data . . . uerba mihi sunt** 'I've been led astray' (24n.), with reference to the effect of wine, rather than to any human agent.

728 accubabam: i.e. 'I was reclining at the table' (515–16n.). **quam:** exclamatory, 'how'. **pulchre** 'perfectly' (*OLD* 3); cf. Engl. 'beautifully'.

730 ehem: 86n. **uah:** here expressing pleasurable surprise ('wow!': *An.* 589, *Ad.* 405) but elsewhere dismay (*Ad.* 613), anger (*Ad.* 315) or scorn (*Ad.* 187). T. has 20 examples in six plays, Pl. 27 in 21.

731 uidere = *-eris*. **quam dudum** 'than just now' (683n.). **pol:** 665n. **multo hilarior** 'a good deal more cheerful'. Pythias neatly caps Chremes' attempted compliment, but gives him no further encouragement.

732 uerbum 'proverb' (*An.* 426, *Ad.* 803). **hercle:** Chremes' use of *hercle* twice in six lines (cf. 727) may be a reflection of his inebriation. **erit:** the fut. asserts that a general truth will prove to be true in the particular case (Pl. *Ps.* 677–8 *profecto hoc sic erit . . .*).

sine Cerere et Libero friget Venus: Chremes is ascribing his amorous state to the food and drink consumed at Thraso's party; by a common metonymy the names of the gods are used for the things with which they are associated. Liber, the Italian god of vegetation, was identified with the Greek Dionysus and thus regarded as god of wine; this is his only mention in T., though Pl. has several examples. The association of love with wine is common in Greek and Roman thought (Eur. *Bac.* 773 οἴνου δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις, 'when there is no more wine there is no Love', Ov. *Ars* I. 244 *et Venus in uinis ignis in igne fuit*), that of love with food rather less so (Eur. fr. 895 Nauck ἐν πλησμονῆι τοι Κύπρις ἐν πεινῶντι δ' οὔ, 'Love is for the full, not for the starving', Achaeus fr. 6 Nauck, Antiphanes fr. 238 K–A). It is a mark of T.'s popularity in the ancient world that later writers who quote this proverb tend to ascribe it to T. or to 'the comic poet'. See Otto s.v. *Venus*, *CPG* II 320–1. **frīget** 'goes cold', here simply the antonym of *ardet* (72n.); cf. 517n.

733 multon: the *n* is added by editors to avoid hiatus. **ante:** the normal adv. form in Pl. and T. **anne:** for *an* (556n.), here introducing a direct question. **a milite:** i.e. 'from the soldier's' (cf. 545 *ab Thaide*).

734 iamdudum 'some time ago', as always with the perf. tense; cf. 448n. **aetatem:** colloquial, like the Engl. 'ages', acc. of duration of time. This seems to be the only precise example of this idiom in Latin; *aetatem* usually = *per totam uitam*, whether literally or by humorous exaggeration (*Hau.* 716 *me aetatem censes uelle id assimularier?*, 'do you think I want to keep up this pretence for the rest of my life?'). **lites:** here 'argument', 'quarrel' (*Ph.* 133, *Hec.* 180).

735 nil dixit ...? 'didn't she give you any hint ...?' **nisi:** 548n.

736 eho 'what!', here expressing disapproval (286n.). **nisi quia** 'except for the fact that' (*OLD nisi* 8a).

737 quod intellexi minus 'my lack of understanding'; *quod* is the relative pronoun, lit. 'what I failed to understand'. **nam me extrusit foras:** a wry witticism, which Don. claims is not appropriate to an *ebrius rusticus adulescentulus.* **extrusit:** a colourful verb, usually implying physical violence (Don. on *Hec.* 173 *proprie 'extrudere' dicitur qui manibus expellit*); it is relatively common in Pl. (13 examples) and T. (six).

738 sed eccam ipsam: 79n. **miror ubi** 'I wonder where' (cf. 290n.). It is no doubt dramatically more effective if Thais is the last to return from the party after Dorias and Chremes; T. is here acknowledging the implausibility of Chremes' prior arrival. The final line is an ia^6; the change of metre marks the end of the scene (as at *Hec.* 621, 798, *Ad.* 712). For modulation between metres at the ends of scenes see 320–2n.

IV.vi: Thais, Chremes, Pythias (739–770)

Thais returns from Thraso's, and warns Chremes that Thraso will be coming to remove Pamphila by force. She sends Pythias in to fetch the tokens which will prove Pamphila's identity, and tries to bolster Chremes' failing courage as Thraso approaches with his army of followers.

The function of the scene is to lead into Thraso's attempted siege of Thais' house, which is the climax of the part of the plot centred on Thraso's dinner party. Its main interest lies in the characterisation. Thais' scorn for Thraso is now made abundantly clear, both by her reference to his stupidity and boastfulness (741) and by the violence of her threats (740, 742); and she makes no secret of her contempt for Chremes (756, 770), manipulating him as easily as she has manipulated Phaedria (765–9). The dominant nature of her character is thus firmly established. Chremes' cowardice is a new trait, emphasised by his claim to bravery (757–8) and his attempt to justify a cautious strategy (762); his drunkenness has disappeared in face of the crisis.

The recitative is maintained, with changes of metre dividing the scene into three. (i) Thais' entrance monologue and the beginning of her dialogue with Chremes (to 746) are in tr^8, (ii) the discussion about the sister (747–54) is in mixed metres, and (iii) Thais' attempt to bolster Chremes' confidence (755–70) is in tr^7. The mixed-metre passage consists of a catalectic trochaic dimeter (App. I 2(*f*), a trochaic sequence with a cretic closure (748–50), a pair of tr^7s, and a pair of ia^7s.

739 illum ... illam: i.e. Thraso ... Pamphila. Thais is soliloquising, hence the omission of the proper names. **iam** 'straight-

away', 'in a minute' (219n.). **sine ueniat:** defiantly, 'let him come'; for *sine*+subj. see 185n.

740 atqui: an adversative particle, 'and yet', here shading into 'but' (*OLD* 2a). **illam digito attigerit uno:** an idiomatic expression (Pl. *Per.* 793, *Rud.* 810: Otto *digitus* 3); the Engl. equivalent is 'lays a finger upon her'. **oculi ... effŏdientur:** Don. claims that this is a female threat, used especially against lustful males, and infers that Thais believes Thraso to have amatory designs on Pamphila. In fact the other seven examples of the threat *oculos effodere* in comedy, all in Pl., are made by males (cf. 648n.).

741–2 usque adeo ... | ... dum 'only ... so long as' (*OLD adeo* 2). **ineptiam** 'stupidity'. **magnifica:** here 'boastful' (cf. Pl. *Cur.* 579, also of a *miles gloriosus*); in other contexts the word can mean 'splendid' (*Ad.* 257). **enim:** 355n. **si ad rem conferentur** 'if (his words) turn into actions' (*OLD confero* 7a); the *uerba/res* antithesis is very common in Latin (*An.* 824, *Hau.* 636, *Hec.* 416–17, *Ad.* 164), as is the λόγος/ἔργον one in Greek. **uāpulabit** 'he'll get a thrashing', a forceful word, more common in Pl. (38 examples) than in T. (five) and generally applied to slaves, pimps, and the like. The root meaning is probably 'cry with pain', hence the active.

743 iamdudum hic adsum 'I have been here for some time' (448n.), a slight exaggeration on Chremes' part. **o mi Chremes:** Thais is being effusive (86n., 91n.). **te ipsum exspectabam** 'I was on the look-out for you' (Martin on *Ad.* 322), rather than 'I was waiting for you', which is not appropriate here. The commoner formula is *te ipsum quaerebam* (*An.* 533, *Hau.* 844, *Ph.* 472, *Ad.* 461); the substitution of *exspectabam* adds a greater sense of expectation or urgency.

744 turbam: 726n. **et adeo** 'and moreover' (*OLD adeo* 6b).

745 omnem rem 'the whole business'. **qui ... istuc?:** 121n. Chremes is evidently unaware of the Thais – Thraso – Pamphila situation, nor has he realised that Thraso takes him for a rival lover of Thais (cf. 794). **quaeso:** so Bentley; the MSS and Don. read *quasi*, but it is not clear what sense *quasi istuc* could bear in the context. **sororem:** it seems that Thais had not been able to tell Chremes much about Pamphila at Thraso's party (cf. 620–2).

746 reddere ac restituere: 147n. **huius modi ... multa:** i.e. further insulting behaviour by the soldier; *huius* is here monosyllabic (202n.). **sum ... passa** = *passa sum*.

747 hem 'really!'; Chremes is both amazed and aghast at the thought of his sister living with a courtesan. **quid est?:** 427n.

748 educta: sc. *est.* **uti teque illaque dignumst** 'in a manner worthy of both you and her' (cf. 116–17); Thais is countering any suspicion that Pamphila has been brought up as a *meretrix*. The remark is overlaid with dramatic irony, given that Pamphila has been raped; Duckworth 234 claims that 'the irony is not comic, but pathetic, almost tragic'. *dignus* is regularly construed with the abl.; on its ethical implications in T. see 70n. **quid ăīs?:** here expressing amazement (334n.); Chremes is having difficulty in coming to terms with Thais' story. **id quod res est:** i.e. 'the truth'.

749 quicquam ... preti 'any reward'. Thais is being disingenuous: she does in fact expect a return in the form of support from Chremes' family (147–9), and Chremes' reply recognises this.

750 et habetur et referetur ... gratia: the distinction is between feeling grateful and repaying the favour (Cic. *Off.* 2.69 *inops ille ..., etiam si referre gratiam non potest, habere certe potest*).

751 at enim: 381n. **prius quam ... accipias** 'before you can receive her'. The subj. is regular when the action of the main verb forestalls, or is likely to forestall, the action of the *priusquam* clause (*NLS* §225). **hanc:** Pamphila. **Chreme:** all the MSS have this form of the voc. here, though at 535 they all have *Chremes*; elsewhere they are divided (730, 743, 765).

752 quam: obj. of the supine *ereptum* (589n.). This explanation is a further indication that Chremes has little understanding of the situation.

753 cistellam ... cum monumentis 'the casket with the tokens'. In comedy children who are abandoned or sold or abducted at an early age tend to have with them trinkets or tokens (767 *signa*) by which their parentage can be established. Such tokens are a regular feature of recognition scenes, e.g. in Men.'s *Epit.*, where the central scene features a dispute over the trinkets found with an abandoned baby, and in Pl.'s *Cist.*, which is named after the casket of trinkets which identifies the parents of Selenium. There is a good illustration of the nature of the trinkets at Pl. *Rud.* 1154–71, where Palaestra's casket contains a tiny gold sword bearing her father's name, a tiny gold axe bearing her mother's name, a tiny silver sickle, a tiny pair of clasped hands, and a golden locket given by her father on her birthday; cf. Men. *Epit.* 385–90. There has been no previous men-

tion of any casket belonging to Pamphila, but, given the convention, the existence of one scarcely comes as a surprise.

754 **uiden tu illum ...?:** Chremes sees Thraso approaching from the wings with his 'army'. In fact Thraso does not appear on stage for another 17 lines: the convention is that characters on stage can see people approaching while they are some distance away and may be still invisible to the audience. **ubi sitast?:** sc. *cistella.* **risco:** a Greek word which does not occur elsewhere in classical Latin; Don. asserts that it is Phrygian in origin and denotes a chest covered in skin. **odiosa cessas:** i.e. 'you are annoying me by being so slow'. Pythias exits after this line and returns 13 lines later, which gives her plenty of time to carry out her errand (cf. 283n.).

755 **militem ... quantas copias adducere:** Chremes completes the sentence begun in 754: *militem* takes up *illum* and the acc. + inf. depends on *uiden.* But there appears to be a confusion between indirect statement (*tantas copias adducere*) and indirect question (*quantas copias adducat*). Allardice 84 regards the inf. as exclamatory, but this would require *tantas.*

756 **attat:** 228n. **formīdulosus:** here passive in sense, 'frightened' (see *OLD*). **obsecro's:** 95n. **mi homo** 'my dear chap', usually expressing surprise or amazement (*An.* 721, *Ph.* 1005, *Ad.* 336); Thais is being ironic. **apage** 'get away with you', 'nonsense', a Greek colloquialism (ἄπαγε: Ar. *Eq.* 1151, Men. *Pk.* 396) frequent in Pl. (*OLD* 2) but occurring only twice in T. (cf. 904). **sis:** here 'if you don't mind' (311n.).

757 **nemost hominum:** cf. 549n. *nemo homost.* **uiuat minus:** sc. *formidulosus.* In this usage *uiuere* is in effect a colloquial substitute for *esse* (*OLD* 2); the Engl. idiom is 'there's not a man alive who is less so'.

758 **atqui:** here contradicting the implications of the preceding remark, 'well', 'even so', 'say what you like' (*OLD* 1a); cf. 740n. **ita:** i.e. *te non formidulosum esse.* **ah:** the tone is reproving, Engl. 'ah' (cf. 208n.). **qualem ... existumes:** indirect question depending on *metuo* (*OLD* 2g).

759 **immo:** dismissive, 'never mind that', introducing an exhortation to do something different (*OLD* g); i.e. 'don't worry about my opinion of you; consider instead your advantages over the soldier'. **quicum res tibist** 'the man you have to deal with'

(698n.). **peregrinus:** the comic *miles* is typically Greek but not Athenian, so that he has no rights, and few friends, at Athens. The implication is that Thraso will be easy meat for Chremes; underlying this is the irony that Thais is in the same position herself.

760 potens: here 'influential' (cf. 353n.). **minus amicorum:** the rhetorical structure of the sentence demands a third phrase with *minus* rather than *pauciores amicos*. The partitive gen. with *minus* is more commonly sing., but cf. Liv. 5.8.3 *minus militum periit*.

761 tu quod cauere possis ... admitterest 'to permit what you could prevent'. *admittere* here means 'allow', 'permit' (*OLD* 10); elsewhere 'let in' (281) or 'commit' (853). *tu* is the indefinite 2nd pers. (659n.), though the pronoun is rarely added in this usage (*OLD* 1d); cf. Fordyce on Catul. 22.9.

762 mālo ... nos prospicere: for the acc. + inf. see 66n. **prospicere** 'exercise foresight', 'take preventive action'. **hunc:** obj. of *ulcisci*.

763 obsera ostium: i.e. push home the horizontal bar (602–3n.).

764 aduocatos 'supporters' (339–40n.).

765 melius est: sc. *aduocatos adesse nobis*. **omitte** 'forget it!' (*OLD* 5a). The text as printed is the reading of A; Σ has a different version (CH. *melius est.* TH. *mane.* CH. *omitte. iam adero*), in which Thais physically restrains Chremes and *omitte* means 'let go!' (so Don.). **iam adero** 'I'll soon be back'. **nil opus est istis:** sc. *aduocatis*; on *opus est* see 223n.

766 hoc modŏ: 185n. **paruam uirginem:** '(her) as a young girl'.

767 cognosse 'recognised', here in the technical sense 'established her identity' (cf. 921n. *cognitione*). **signa:** 753n. **ostende:** probably an instruction to Chremes to show the tokens to Thraso (to convince him that there is proof of Pamphila's identity) rather than one to Pythias to show them to Chremes. If so, there is an element of bluff, since Chremes cannot himself recognise the tokens but will need to fetch an old nurse to do so (807–8). **adsunt** 'here they are'. Pythias has opportunely returned to the stage; the precise moment of her return is not marked.

768 uim faciet 'commits an act of violence', a legal offence (*CIL* I 584.34 *niue quis uim faciat*: *OLD uis* 3a), hence the following injunction to take Thraso to court. **in ius ducito** 'take him to

court' (*OLD* 6); the fut. imper. is especially at home in the legal context (106n.). **probe** 'perfectly' (*OLD* 2b). After his show of independence Chremes meekly submits.

769 animo ... praesenti 'resolutely' (*OLD praesens* 4). **attolle pallium** 'hitch up your cloak', i.e. 'prepare for action'. *pallium* is the Latin name for the garment which the Greeks called *himation*. It was a rectangular piece of cloth (usually of wool or linen) which was worn draped over the *tunica* (Greek *chiton*), often fastened with a pin at the shoulder. The *pallium* could be worn short or long, and could also be removed altogether for action; slaves in comedy refer to throwing it over their shoulders (*Ph.* 844, Pl. *Capt.* 779, 789), and the medieval MSS of T. show them holding what looks like a scarf over their left shoulders (presumably representing a folded *pallium*). We can imagine Chremes with his *pallium* down to the ground; Don. suggests that he is dragging it *uel quia simplex est uel quia ebrius.*

770 huic ipsist opus patrono quem defensorem paro 'the man I am setting up as my champion needs a protector himself'. Though Thais is not here using *patronus* in its technical sense, the Roman audience would appreciate the ironic reversal of the real situation, in which it is Thais who is seeking the patronage of Chremes' family. The remark also underlines the fact that Thais is a stronger character than the men with whom she has to deal.

IV.vii: Thraso, Gnatho, Sanga, Chremes, Thais (771–816)

Thraso arrives with Gnatho, and deploys his motley army of servants outside Thais' house. He decides to negotiate before using force; but Thais rejects his complaints about Chremes, and Chremes defies him to touch Pamphila. Chremes departs to show the tokens to the nurse Sophrona, and Thais goes into her house. Gnatho advises Thraso to withdraw.

Thraso enters from the right, which suggests, since his 'army' needs space to be deployed, that Thais' house is on the left-hand side of the stage. The miniatures of the medieval MSS, however, have Thraso and his army on the left and Thais and Chremes on the right (Jones–Morey pls. 259–61). Whichever way the positions are envisaged, it is a busy and colourful scene, with eight characters strung across the stage. Like the other Gnatho–Thraso scenes, it

adds some broad humour to the play, this time visual as well as verbal; in fact in performance it must have been the visual highlight of the play. There are some similarities with the siege scenes at Ar. *Av.* 343–450, where Peisetairos and the cowardly Euelpides resist the attack of the Birds using various kitchen utensils as weapons and the Hoopoe as a negotiator, and Men. *Pk.* 467–85 (cf. 354–406), where the soldier Polemon and his slave Sosias besiege Myrrhine's house with an 'army' to recover his girl Glykera; some verbal parallels are noted in the commentary (773n., 776n., 814–15n.).

The siege scene is the climax of the dinner-party sequence, which has been central to the development of T.'s third and fourth acts, removing Thais from her house during the rape of Pamphila and leading to Thais' quarrel with Thraso. The failure of the siege paves the way for Pamphila's marriage to Chaerea and Thais' return to Phaedria, which are essential features of the dénouement. In fact the plot proceeds so smoothly that it is difficult to resist the conclusion that the plot of Men.'s *Eun.* followed the same lines (i.e. that the rival in Men.'s *Eun.* also had a dinner party and also came to reclaim his girl), and that T. has enlivened this sequence by grafting on a siege scene from *Kol.* (though there is no evidence for such a scene in the surviving fragments). In neither of the Greek plays can the attempt to recover the girl have had five speaking characters, as in T.; the simplest explanation is that T. has combined a *Eun.* scene involving the rival, Thais, and Chremes, and a *Kol.* scene involving Thraso, Gnatho and the current possessor of the girl, who is either a pimp or a rival lover. See Barsby (1993) 166–74, Büchner 286–90, Ludwig (1973) 383–7; for the remains of *Kol.* see App. II 2.

As for the characterisation, Thraso is the expected combination of bluster (771–3) and cowardice (781, 789); he ends by meekly withdrawing his army with nothing achieved. Gnatho continues to flatter Thraso (773–4) and to undercut the flattery with asides (782) and sarcasm (787, 788, 791); he stands up for Thraso by warning Chremes off (797, 799, 802) and finally abusing him (803), but in the end is ready to counsel retreat (811). Thais scornfully dismisses Thraso's complaints about Chremes (793, 795, 796), and remains generally in control of the situation, referring to Thraso as *nebulo magnus* (785) and stalking out with an emphatic exit line (810). Chremes, after an unpromising beginning (784), shows unexpected

boldness, with his combination of abuse (798) and threats (803); but this is only after Thais has reduced Thraso to size (797n.), and even then Chremes finds an excuse to leave the scene before the soldier's army is withdrawn (807–8).

The recitative continues, beginning in excited ia^8 but settling into tr^7 at 788, where Thraso first sees Thais and the confrontation begins.

771–87 Thraso and Gnatho enter in mid-conversation. Since Thais and Chremes are still on stage, the scene begins with an overheard dialogue rather than with an overheard monologue, and the accompanying asides are double rather than single. This structure requires four actors, and does not occur in Greek comedy; it is not particularly common in Roman, though Pl. can stretch it to great lengths (cf. 1031–60, *An.* 459–67, *Hau.* 242–50, 381–402, Pl. *As.* 591–618, *Mil.* 1216–66, *Per.* 549–75, *Poen.* 210–330).

771 hancin ... ut contumeliam ... accipiam ... ? 'the very idea that I should accept this insult!' This construction, which is akin to the exclamatory acc. + inf. (225n.), is frequent in comedy, either with *-ne* and *ut* (*Hau.* 1050, *Ph.* 304, 874, 955–6, 992, Pl. *Aul.* 690, *Bac.* 375) or without one or the other (797, *Ph.* 669, Pl. *As.* 810, *Capt.* 139, *Truc.* 925). The subj., which is related to the deliberative, is often described as 'repudiating'; see *NLS* §175, Palmer 311–12, Martin on *Ph.* 304, H–S 338, Allardice 79. Don. claims that the talk of not enduring insults is military (*proprie et ut miles*), quoting Sall. *Jug.* 58.5. If so, this is the first of many indications that Thraso is treating the recovery of Pamphila as a military operation: other military terms follow thick and fast (773 *expugnabo*, 774 *agmen*, 775 *cornum*, 776 *centurio*, *manipulus*, 778 *imperatoris uirtutem*, *uim militum*, 779 *uolnera*, 781 *instrue*, *principia*, *signum dabo*, 782 *instruxit*, 786 *fundam*, *ex occulto*, *caederes*, *fugam*, 788 *irruimus*). **hancin:** cf. 644 *hocin.* **insignem** 'manifest', 'palpable'.

772 mori me satiust: 66n. *satius* = *melius*, a usage frequent in Pl. (20 examples) and T. (ten) but by no means restricted to colloquial genres (*OLD* 7). **Sīmălio, Dŏnax:** identified in the scene headings of CDFP as *lorarii*, 'thug-slaves' or 'whip-men', who appear in six of Pl.'s plays (*Bac.*, *Capt.*, *Men.*, *Mos.*, *Ps.*, *Rud.*) and two others of T.'s (*An.* 860–5, *Ad.* 167–75). *lorarii* are men of few words, whose

main function is to provide slapstick comedy by beating, threatening, or tying up their masters' opponents. Where they have names, they are usually expressive ones. Simalio suggests 'Snub-Nose' and Donax 'Reedy' (so Don.: cf. Austin 120–1). **Syrisce:** the diminutive form of the common slave name Syrus.

773 aedis expugnabo 'I'll take the house by storm'; cf. Men. *Pk.* 388–9 κατὰ κράτος τὸ δυστυχὲς | οἰκίδιον τοῦτ' αὐτίκ' ἐξαιρήσομεν, 'we'll take this wretched little house at once by storm'. **recte** 'quite right!', sc. *dicis* (612n.). **eripiam** 'carry off'. **uirginem:** 132n. **probe:** here 'excellent!' (*OLD* 1a); cf. 768.

774 male mulcabo 'give her a terrible thrashing'. *mulcare* = 'handle roughly', 'beat up' is regularly accompanied in comedy by the intensive *male* (cf. 437–8n.); there may be a hint here also of its military sense = 'rout' (*OLD* 1b). **ipsam:** Thais. **pulchre** 'splendid!' **in medium huc agmen:** sc. *procede.* Thraso is drawing up a line of battle (*acies*), not a column of march (*agmen*), and is here confusing the terms; the distinction is sometimes ignored in Latin poetry (*OLD agmen* 7a), though Thraso as a military man should have known better. **uecti** 'crowbar', to force the door of Thais' house; Thraso's army is not equipped with conventional military weapons. There may be an echo of this line at Hor. *Carm.* 3.26.7, where the crowbar is one of the weapons dedicated by the poet to Venus on his retirement from love.

775 sinistrum ... dexterum: T. has five examples of the shorter form of these words (*-tr-*) and five of the longer (*-ter-*), which occur chiefly at the end of the line for the sake of the metre. The longer form is the earlier (22 examples in Pl. as against three of the shorter); it recurs in classical Latin as a metrical convenience (Catul. 4.19) or as a conscious archaism (Apul. *Met.* 2.14). **cornum:** the 2nd declension form, here preserved by ACPG, is attested also at (e.g.) Lucr. 2.388, Ov. *Met.* 2.874, 5.383, *Bell. Hisp.* 30.7, 31.5. The word occurs only here in T.; Pl. never uses the nom./acc. sing. For the fluidity of declensions in early Latin cf. 314n. *gracilae.*

776 cĕdŏ: here 'bring in' (162n.). **ubi centŭriost Sanga?:** cf. Ar. *Av.* 353 ποῦ 'σθ' ὁ ταξίαρχος; ἐπαγέτω τὸ δεξιὸν κέρας, 'Where is the taxiarch? Let him bring up the right wing.' In the traditional organisation of the Roman army the centurion was the commander of a 'century' of (nominally) 100 soldiers and was the

main professional officer of the legion. The name Sanga is related to the Greek slave names Sangarios (Men. *Her.*), Sangarinus (Pl. *St.*) and Sangario (Pl. *Trin.*); it may be chosen here for the word play with *sanguis* (779). **manipulus:** the maniple was a unit of two centuries, and was still in T.'s day the main tactical unit of the army; there were three maniples to the cohort and ten cohorts to the legion (see *OCD*[3] s.vv.). **furum:** Sanga is evidently a cook (816), and cooks in comedy are notoriously thieving (Pl. *Aul.* 322–6, 344–9, 363–70, *Mer.* 741–6, *Ps.* 790–1, 850–95: Lowe (1985) 86–90, Gomme–Sandbach on Men. *Asp.* 216–49). It is not clear how many non-speaking characters, if any, we should envisage to represent the 'company of thieves'. **eccum adest** 'present, sir!'; for *eccum* referring to the subject see 79n. Some of the Σ MSS give these words to Gnatho, perhaps misled by the 3rd pers. verb; cf. 1050 *praesto adest, Ph.* 51 *praestost*, where the speakers are referring to themselves in the 3rd pers.

777 ignaue: 239n. **pēniculon pugnare:** *peniculus*, the diminutive of *pēnis* = 'tail', can refer either to a brush (Paul. *Fest.* p. 230 Mueller) or to a sponge (id. p. 208 Mueller). It is the name given to the parasite at Pl. *Men.* 77–8 (*iuuentus nomen fecit Peniculo mihi, | ideo quia mensam quando edo detergeo*), where either meaning might be appropriate; but here the following reference to wiping up blood (779) makes it clear that a sponge is intended. The picture is deliberately incongruous: the illustrations of the medieval MSS show Sanga brandishing a sponge as if it was a missile (Jones–Morey pls. 259–61). **qui . . . portes:** causal subj. **cogitas:** with inf. = 'plan', 'intend' (*OLD* 6).

778 egon?: sc. *cogitem?* **imperatoris uirtutem . . . et uim militum:** intentionally pompous language, with alliteration ('valour . . . violence') and chiastic order. **noueram:** the uncontracted form for once (511n.).

779 hoc non posse fieri 'that this operation could not take place'; the acc. + inf. depends on *noueram.* **qui abstergerem . . .?** 'how was I to wipe away . . .?', past deliberative subj. (591n.). **uolnera:** *uo-* is the regular spelling in early Latin of the later *uu-* (cf. 3n. *suom*).

780 ubi alii?: cf. 776 *cedo alios*, where Don. remarks *non reliquos dixit sed alios, quasi multi sint.* This is presumably addressed to Gnatho,

though Σ assigns the rejoinder (*qui* ...) to Sanga. **malum:** used to emphasise an interrogative word, like the English 'how the hell?', 'what the devil?' It is clearly a colloquial usage, occurring 29 times in Pl. and seven in T., but is also found in (e.g.) Cicero and Livy (*OLD* 8). Grammatically, *malum* is either a parenthetic imprecation (= *malum tibi sit*) or an acc. of exclamation ('the evil of it!'); see Allardice 14. **'alii'** '(how do you mean) "others"?' *alii* is a direct quotation of Thraso's words and thus retains its original case (*Ad.* 556–7 *quid malum 'bone uir' mihi narras?*). **solus** 'by himself' (sc. 'and there aren't any others'). **Sannio:** the name of a colourful pimp in *Ad.*, here a mere household slave; for possible etymologies see Austin 50–2. **seruat domi** 'is on guard at home'. *seruat* is here intransitive (Don. *pro remanet et obseruat*); cf. Pl. *Mos.* 451–2 *nemo in aedibus | seruat.*

781 tu: Gnatho.

781–2 hosce ... | ... hosce: 151–2n. **instrue** 'draw up' in battle order, the technical military term (*OLD* 2). **post principia** 'in the rear' rather than 'behind the front line'. The Roman legion traditionally fought in three lines: the *hastati*, composed of younger men, joined battle first, then the *principes*, who were soldiers in their prime, and then, if necessary, the *triarii*, who were veterans kept in reserve (Liv. 8.8.5–13, Polyb. 6.21–4: Keppie 33–9). The *principes* thus formed the second line (*OLD principium* 10b, *princeps* 7a). The whole line is an aside. **illuc est sapere** 'there's wisdom for you'; the inf. functions as a noun (*Ad.* 707 *hoc est patrem esse?* = 'is this true fatherhood?'). **illuc:** the intensive form (= *illud* + *-ce*), with its long second syllable, is here required by the metre. **ut hosce instruxit** 'while drawing up these troops'. *ut* here is co-ordinating or contrasting (*OLD* 5), sc. *ita* with the following *cauit.* **ipse sibi cauit** 'he has safeguarded himself'. **loco** 'by his (choice of) position'.

783 idem ... factitauit: Thraso continues his train of thought from 781 (so A; the Σ MSS give the words to Gnatho, as flattery uttered aloud). **factitauit:** 43n. **iam** 'already', i.e. 'before me'. **Pyrrhus:** Pyrrhus, king of Epirus in north-west Greece (including modern Epiros and part of what is now Albania), invaded Italy in 280 BC to help the Greek cities of South Italy against the Romans; the phrase 'a Pyrrhic victory', denoting a victory won at

too great a cost, is derived from his two battles against the Roman armies. He was an ambitious and successful ruler, who expanded the kingdom of Epirus and at one stage had a half share of the kingdom of Macedonia (286–283 BC). But this was after Men.'s death, which means that a reference to Pyrrhus in the Greek original here is unlikely; on the other hand Pyrrhus was a well known figure of Roman history, and it is a reasonable supposition that T. substituted his name for that of a less familiar Greek general (cf. 420n. *Rhodium*). According to Plut. *Pyrrh.* 8.2. Hannibal reckoned Pyrrhus to be the greatest of all generals, followed by Scipio, with Hannibal himself third; there is no historical basis for Thraso's suggestion that he led his army from behind. See *OCD*[3] s.v. **agit:** on the indic. after *uiden* see 100n.

784 nimirum: 268n. **consilium illud:** a back-reference to 763.

785 sane: here 'in truth' (*OLD* 3a); cf. 89n. **quod tibi nunc uir uideatur esse hic** 'though he may look like a hero to you'. This use of *quod*+subj. (lit. 'as to the fact that he may seem ...') is not uncommon in T. (1064, *An.* 395–6. *Hau.* 671–2, *Ad.* 162–3); the effect is concessive, though the subj. is best regarded as potential (Allardice 119–20). **uir:** possessed of the ideal manly qualities, esp. courage, strength (cf. *uirtus*, *uirilis*: *OLD* 3). **nebulo:** here with reference to its derivation (269n.), 'a fake', 'an impostor', 'a big fairy', 'a great booby' (Radice).

786 quid uidetur? i.e. *quid tibi uidetur faciendum esse?* The blustering commander (cf. 773–4) is already reduced to uncertainty. **fundam** 'sling', a leather thong for hurling stones, part of the standard equipment of light-armed troops in the Roman army. **nimis uellem:** here pres. unfulfilled (597n.).

787 ut ... procul hinc ex occulto caederes: Gnatho alludes to Thraso's cowardice without expressing any overt criticism. **facerent fugam** 'they'd be on the run'; for *fugam facere* = 'flee' cf. Sall. *Jug.* 53.3.

788 sed eccam: here marking the recognition of a character already on stage (79n.); the transition is further marked by the change of metre. **quam mox irruimus?:** the question is mischievous: Gnatho is well aware that Thraso's confidence has evaporated. For the pres. indic. see 434n.

789 omnia prius: *breuis in longo* (App. I 3(*i*)). **armis:** sc. e.g. *agere*. **sapientem:** Thraso presents his cowardice as a piece of proverbial wisdom.

790 qui scis an ...?: in this idiom 'how do you know whether *x* will happen?' comes to mean 'how do you know that it won't happen?', i.e. 'for all you know it will'; similarly *haud scio an* comes to mean 'probably' (*OLD an* 8). **quae iubeam** 'my orders'; the subj. may be regarded as indefinite or potential (554n.) or simply as oblique (i.e. in a subordinate clause in indirect speech). **di uostram fidem:** 418n.

791 quantist sapere 'what it is to be wise!'; *quanti* is gen. of value (74–5n.). **accedo:** sc. *ad te*. **quin ... abeam doctior** 'without coming away wiser'. The *quin* clause is here consecutive (= *ita ut non*); cf. 180n.

792 hoc ... responde: internal acc., 'answer this'. **quom ... do:** 342n. **uirginem:** cf. 773.

793 dare: pres. inf. for fut. (520n.). **quid tum postea?:** rudely, 'what follows?', 'so what?' (339n.).

794 rogitas ...?: here 'you dare ask that?' (366n.). **quae ... adduxti:** Engl. 'when you brought'; for the indic. in a causal relative clause cf. 293n. **mi ante oculos:** 623n. **coram:** pleonastic after *ante oculos*. **amatorem:** Chremes (cf. 623).

795 quid cum illoc agas?: another offhand response by Thais to Thraso ('what business would you have with him (Chremes)?', i.e. 'what's he to you?'), rather than an aside ('what can one do with him (Thraso)?'; cf. *Hau.* 642 *quid cum illis agas qui ...?*). Either way, Thraso ignores the remark. **illoc:** the intensive form (= *illo*) is required by the metre here and at 1083. **cum eo ... te subduxti** 'you sneaked away with him'. This does not quite square with Chremes' account of how Thais had left first and he himself had been subsequently thrown out by Thraso. **clam:** pleonastic with *subduxti*.

796 lubuit: a third offhand response, 'I felt like it', 'I wanted to'. *lubuit* is the older spelling (for *libuit*); the MSS vary between the two.

797 tibi illam reddat aut tu eam tangas ...? 'she give her back to you, or you lay hands on her?'; the subj. is 'repudiating' (770n.). Chremes makes a belated entry into the conversation, when Thais has already put Thraso in his place (Don. *iam fracto milite*).

omnium ... 'of all the ...' Chremes searches for an appropriate term of abuse, e.g. *pessume* or *nequissume*; cf. *An.* 872 *quid ais, omnium ...?*. **ah:** reproving, 'oh'. **quid agis?** 'watch what you are doing' (378n.). **tace:** 489n.

798 quid tu tibi uis? 'how do you mean?', here threatening (559n.). These words are best given to Thraso as a lead-in to *ego non tangam meam?*; most of the Σ MSS give them to Chremes, and A to Gnatho. **ego non tangam meam?:** another repudiating subj. **tuam autem ...?** 'yours indeed!' *autem* added to a word repeated from the previous speaker creates a note of indignation or incredulity (*Ph.* 389–90, *Ad.* 185: *OLD* 6b). **furcifer** 'you scoundrel', lit. 'you fork-bearer', a vivid term of abuse referring to the practice of punishing a slave by tying a Y-shaped piece of wood to his neck and binding his arms to the projecting ends (Don. on *An.* 618 *ignominiae magis quam supplicii causa*). It is a favourite word of Pl.'s (15 examples); three of the four examples in T. occur in *Eun.* (cf. 862, 989).

799 sis: here 'kindly' (311n.); Gnatho is for the moment remaining ironically polite (cf. 802). **quoi** = *quali*. **maledicas** 'you are abusing'. **non tu hinc abis?** 'you keep out of this', addressed to Gnatho; the indignant question is equivalent to a command (651n.).

800 scin tu ...?: addressed to Thraso. **ut tibi res se habeat** 'how things are for you', 'what your situation is'; for *scin ut* cf. 437–8n. **si quicquam:** 1n. **hodie:** 712n. **coeperis** 'initiate', 'set on foot', 'cause'; *coepi* + acc. is a classical usage, though rarer than *coepi* + inf. (*OLD* 3).

801 This line is almost identical with Pl. *Capt.* 800, where the parasite Ergasilus is threatening any bystander who gets in his way. **huius:** again monosyllabic (746n.). **dieique:** *diei* is trisyllabic with the middle syllable long. **meique:** *mei* is gen. of *ego*, here monosyllabic but always elsewhere iambic (306: Laidlaw 71). **faciam ut** 'I will make sure that'.

802 miseret tui me 'I'm sorry for you'; for impersonal verb + acc. + gen. see 297n. **tui:** gen. of *tu*, here monosyllabic, as almost always in T. (Laidlaw 72). **qui ... facias** 'in that you are making', causal subj. **hunc tantum hominem** 'so great a man as this'.

803 diminuam ego caput tuum 'I'll smash your head in' (*diminuere* = *dis* + *minuere* in the sense 'reduce to fragments'), a surprisingly vivid threat for the timid Chremes (Don. on 801 *moris est magnas esse minas hominum meticulosorum*). Pl. has *caput diminuam* twice (*Men.* 304, *Mos.* 266); the nearest parallels in T. are *Ad.* 316–17 *capite pronum in terra statuerem* | *ut cerebro dispergat uiam*, 571 *diminuetur tibi quidem iam cerebrum*, 782 *an tibi iam mauis cerebrum dispergam hic?*, all spoken by or to slaves. **nisi abis:** the pres. tense in a fut. condition is a colloquialism. **ain uero?** 'do you really say so?', threatening rather than merely incredulous (392–3n.). **canis** 'you cur'; Gnatho has now abandoned his tone of ironic politeness (799n.) for one of exceptional vulgarity. This is T.'s only example of *canis* (598n.); Pl. uses the word five times in an abusive sense, but never as a direct voc.

804 sicin agis?: 99n. **quis tu homo's** 'who do you think you are?' (*OLD* *quis* 5a). **quid tibi uis?:** 559n. **rei:** monosyllabic (540n.).

805 scibis 'I'll tell you'; the regular form in T. is *scies* (cf. 726n. *scibo*). **principio** 'first of all', 'for a start'; for this adverbial use see *OLD* 2. **dico** 'I declare' (cf. 962). **liberam . . . ciuem Atticam:** Chremes boldly makes this assertion, even though he has not finally established Pamphila's identity; he has the *signa* in his hand (767n.), but they still need authentication from the nurse. **hui** 'wow!', ironic rather than expressing genuine alarm (223n.)

806 os durum 'the barefaced impudence!', 'the brazen cheek!' *os* is here metaphorical (*OLD* 8b); cf. the literal use of *os impudens* at 597 and 838. For *durus* = 'hardened', 'shameless' see *OLD* 4c. **miles:** formal and impersonal; Don. compares Aeschinus' address to Sannio as *leno* at *Ad.* 196. **nunc adeo** 'now once and for all'. **edico:** a formal proclamation.

807 ne uim facias: 768n. Chremes is echoing Thais' instructions but without explicitly threatening to take Thraso to court.

807–8 Sōphrŏnam | nutrīcem: the family nurse is often crucial to the recognition of long-lost children in comedy (*Hau.* 614–18, *Ph.* 728–65, Pl. *Poen.* 1120–54, Men. *Epit.* 1110–31), and it is no great surprise that one is brought in here. On the name 'Sophrona' see p. 80. **signa:** the obvious point of Chremes' reference to the nurse and tokens is to convince Thraso that he is not just bluffing in

his claim about his sister (767n.); at the same time it provides Chremes with a convenient excuse to withdraw from the danger zone. **prohibeas** 'are you to prevent me?'

809 tu: addressed to Thraso. **furti se alligat:** lit. 'he is tying himself up (in a crime) of theft'; *furti* is gen. of the crime or charge, sc. *scelere* (*NLS* §73(5)). For the metaphor cf. Pl. *Poen.* 737, Cic. *Flac.* 41 (*OLD alligo* 10b). Gnatho is stretching a point in suggesting that Thais and Chremes have 'stolen' Pamphila: his aim is to provide Thraso with an excuse to withdraw.

810 sat hoc tibist?: A, followed by some editors, attaches these words to Gnatho's preceding remark (= 'is that enough evidence for you?'), but this leaves *prohibebo inquam* (809) as a less satisfactory exit line for Chremes. It seems better for Chremes to exit left than for him to pass through Thraso's army to the right, which confirms the idea that his family's town house, where Sophrona is presumably to be found, is notionally situated to the left (507–38nn.). **idem hoc tu ...?:** sc. *ais*, i.e. *prohibebo te ne uirginem tangas.* **quaere qui respondeat** 'find someone (else) to answer you'. Thais turns her back on Thraso and goes into her house.

811 quid nunc agimus? 'what do we do now?'; for the pres. indic. see 434n. (cf. 814 *dimitto*). Thraso finally abandons his resolve (cf. 786n.). **quin redeamus?:** a conflation of 'why not return home?' and 'let's return home'. The normal construction is *quin* + indic. (*An.* 399 *quin taces?*); when *quin* is used with the subj. (as here) or the imper. (902), the sense 'why not?' is effectively lost (Palmer 339, *NLS* §185). **haec:** Thais. **tibi:** either ethic dat. (284n.) with *aderit* ('you'll find her back') or governed by *supplicans.*

812 immo: corrective, 'I don't merely suppose so, I'm sure of it.'

813 nolunt ubi uelis, ubi nolis cupiunt: the chiastic order adds point to the paradox; for the subjs. see 659n. The fickleness of women was proverbial in antiquity (Virg. *Aen.* 4.569–70 *uarium et mutabile semper* | *femina* (and Pease ad loc.): Otto *mulier* 2). **ultro** 'contrariwise' (69–70n.); cf. *ultro* (812) = 'of her own accord' (47n.). **bene putas** 'you're right', a metaphor from accounting (sc. *rationem*), cf. Engl. 'you've summed it up' (*OLD* 2).

814–15 exercitum ... | milites: Gnatho returns to the pretence that Thraso's few servants constitute an 'army'; at Men. *Pk.* 468 Sosias uses the word στρατόπεδον in a similar context. **domi**

focique: the addresses of Roman generals to their soldiers are full of reminders that they are fighting for 'hearth and home' (Liv. 5.30.1, Sall. *Cat.* 59.5, etc.): T. parodies this by making Sanga take the idea of 'hearth' literally. **domi:** the regular form of the gen. in comedy. **uicissim** 'in turn', marking a change of action (*OLD* 1b).

816 iamdudum: 448n. **pătĭnis:** broad, shallow cooking-pans, in shape more like frying-pans than saucepans. It appears from Pl. *Ps.* 840 (*ubi omnes patinae feruont omnis aperio*) that they were provided with lids, from *Ad.* 428–9, where cooks are told to look into the *patinae* as into a mirror, that they could be made of shiny metal (i.e. bronze), and from Pl. *Mil.* 759, where dinner guests order a *patina* to be removed, that they could be used as serving-dishes. The word is Greek in origin (βατάνη); cf. Antiphanes 95 K–A, Eubulus 37 K–A, Alexis 24 K–A. **frugi's:** 608n. **uos me hac sequimini:** for the formula see 390n. Thraso and his men depart, leaving the stage empty. This is the last but one empty stage in the play, and some have put the end of Menander's fourth act here (Büchner 289–90, Webster (1974) 141); a more likely place is at 922, the last empty stage (910–22nn.).

v.i: Thais, Pythias (817–839)

Thais and Pythias enter in conversation from Thais' house. Thais has discovered Pamphila in distress and the eunuch missing, and Pythias admits that the eunuch turned out to be Chaerea. They see Chaerea approaching.

After three scenes concerned with Thraso's dinner-party, the focus returns to Chaerea and the eunuch trick, and the play enters its dénouement stage. The marriage of Chaerea and Pamphila is the obvious outcome for this side of the double plot, but we still need a final identification of Pamphila, the condoning of the rape, a declaration of Chaerea's willingness to marry her, and the consent of his father. As for the other side, the way is clear for Phaedria to return to Thais, but there is no obvious permanent resolution for their affair, given that marriage is out of the question. There is also the problem of how Thais will find a patron in Athens, since her plan to restore Pamphila to her parents has been spoiled by the rape. Nor

has it been finally established what will happen to Thraso and Gnatho, though at this stage we must be expecting Thais to reject Thraso outright. There is thus still plenty of suspense left.

This scene shows Thais in a new light: the emphasis is on her anger with Pythias, underlined by a string of abusive vocatives (817, 825, 829, 832, 837), and on her sense of dismay and shame at being deceived (827–8, 832–3). She does refer twice to Pamphila's tears (820, 829), but more because this is evidence of what has happened than to express sympathy. Pythias is for once caught on the defensive. She is forced to abandon her resolve to say nothing about the rape (720–4), and, when pressed to speak openly (817–19), can only hide behind evasive phrases (822 *negant*, 827 *credo*, 829 *opinor*).

After three and a half scenes of recitative building up to the siege scene, the metre changes to ia^6 to mark the change of tone.

817 pergin ...? 'do you persist in ...?' (18n.). **perplexe** 'in riddles', only here in comedy; Pl. has *perplexim* (*St.* 76), and *perplexabiliter* (*St.* 85).

820 obticet 'maintains a stubborn silence' (*ob-*), 'refuses to speak'.

821 taces?: 695n.

822 misera: used in this scene by both Pythias and Thais (827). **eunuchum:** complement, 'that he was the eunuch'.

824 qui: interrogative adj., 'what Chaerea?' **ĕphēbus:** 290n.

825 quid ăis?: expressing disbelief (334n.). **uenēfica:** 648n. **atqui** 'well', i.e. 'you may not believe me but ...' (758n.). **certe comperi:** Pythias is referring to the interrogation of Dorus in IV.iv (esp. 706–10).

826 quid is ... ad nos? 'what's he to do with us?', sc. *attinet* (cf. Pl. *Per.* 497). **obsecro:** also used here by both Thais and Pythias (834).

827 nisi: 548n. **amasse** 'he had fallen in love with' (*amasse* = *-auisse*). **occidi:** here 'I'm ruined', with reference to the thwarting of her plan to restore Pamphila to her parents, rather than a mere exclamation (292n.).

828 infelix: nom. in apposition to *ego* = 'poor me' (for the collocation *misera infelix* cf. Pl. *Aul.* 786), rather than voc. = 'you wretch' (cf. *Ph.* 428). *infelix* as a term of abuse is rare in Roman comedy (cf.

Pl. *Mil.* 300); the Greek equivalent κακόδαιμον is much more common (Men. *Dysk.* 84, 99, *Epit.* 564, *Pk.* 373, fr. 88.1, 666 K–T). See Lilja 86. **siquidem tu istaec uera praedĭcas** 'if what you are claiming is true'; *istaec* is neut. pl. (90n.).

829 num id lacrumat...? 'is that what she is crying for?' **quid ăīs...?:** here 'answer me this' (cf. 825). **sacrilega:** 418–19n.

830 istucine interminata sum...? 'isn't that what I warned you to guard against?' *interminari* here = 'forbid with threats' (cf. *interdicere* = 'forbid') as at *An.* 496, Pl. *Capt.* 791; in other contexts the prefix is simply intensive. The second syllable of *istucine* is apparently here short (cf. 94n.).

831 soli: dat., 'to his sole charge'. According to Chaerea (577), Thais herself put the girl into his care, so that it is unfair of her to blame Pythias.

832 ouem lupo commisti: the expression is proverbial (Hdt. 4.149, Pl. *Ps.* 140, Cic. *Phil.* 3.27, Ov. *Ars* 2.364: Otto *lupus* 5). There are other wolf proverbs in T. at *Ph.* 506 *auribus teneo lupum* and *Ad.* 537 *lupus in fabula*: otherwise, in contrast to Pl., he makes little use of animal imagery (cf. 426, 667, 1024). See Fantham (1972) 77. **dispudet:** only here in T. as against 18 occurrences of *pudet*. T. uses intensive *dis-* relatively rarely; cf. *discrucior* (*Ad.* 610), *dispereo* (*Hau.* 404, *Ad.* 355), *distaedet* (*Ph.* 1011).

833 mihi data esse uerba 'that I've been fooled' (24n.). **quid illuc hominis est?** 'what sort of a man is that?', sc. 'who could do such a deed'. It is clear from Thais' question *ubi is est?* (835) that she has not yet seen Chaerea, who is approaching in his eunuch dress, so that this remark cannot be a reaction to his strange appearance (as Don. suggests). On *illuc* see 781–2n.

834 era: 654n. The addition of the intimate *mea* reflects a new confidence in Pythias (cf. *amabo* in 838), now that she has seen Chaerea approaching. This is the only example in comedy of *mea era*, though Pl. has *mi ere* four times. **tace tace:** the repetition suggests Pythias' excitement. *tace* here is not so much 'be quiet' as 'say no more', i.e. 'don't worry' (Don.: *non silentium indicentis est sed securam facientis*); cf. *Ad.* 209.

835 em ad sinisteram: for *em* see 237n.; on the scansion see App. I 3(*h*); on the spelling *sinisteram* see 775n. This is one of the few

occasions in Roman comedy when the text establishes which side entrance is being used (cf. *An.* 734, Pl. *Am.* 333, *Men.* 555, 837, *Rud.* 156: Duckworth 85–7, Johnston 68–80). Here there are interesting implications. Chaerea enters from the actors' left, i.e. the audience's right, which seems to conflict with the placing of Antipho's house, for which Chaerea was heading when we last saw him, to the audience's left (614n.). But it transpires that Chaerea has not come direct from this house, having fled from one alley to another to avoid being recognised (845–7), and this might reasonably account for his return to the stage from the opposite side to the one by which he departed.

836 quantum potest: 377n.

837 quid illo faciemus...? 'what shall we do with him (if we do have him arrested)?' A foreign courtesan and a slave were in no position to take an Athenian citizen to court. This idiomatic use of *facere*+abl. is almost entirely confined to questions (*An.* 614, *Hau.* 188, 317, 333, *Ph.* 426, *Hec.* 668: *OLD* 22b). **rogas?:** Pythias has a physical attack in mind (cf. 859–60).

838 amabo: 130n.

838–9 si non ...| uidetur: representing the direct question *nonne uidetur?*; for *si* introducing an indirect question see 545n. **quom aspicias:** the subj. suggests that the 2nd pers. is indefinite (659n.), 'when one looks at him', rather than referring specifically to Thais. **non est?:** apparently 'isn't it?' (sc. *nonne impudens est os?*), though there seems to be no precise parallel for this idiom. Several of the Σ MSS give the words to Thais, presumably as an expression of agreement ('isn't it just?'). **tum:** 4n. **confidentiast** 'assurance', in a bad sense (cf. *Ph.* 123).

v.ii: Chaerea, Thais, Pythias (840–909)

Chaerea returns, still in his eunuch dress, and, on hearing that Pamphila is a free citizen, declares his wish to marry her. He is forgiven by Thais, much to Pythias' disgust, and invited inside. Pythias is left on stage as Chremes approaches.

Chaerea's willingness to marry the girl whom he has raped will come as no surprise to the audience: all young lovers in comedy marry their girls if they can. The young man is in love; marriage is now possible; from the girl's point of view it is socially desirable; and

Greek and Roman comedy probes no deeper than this. This scene in effect delivers the play's final verdict on Chaerea's behaviour (esp. 864–88): it was wrong, but it was due to love, and, since love (as we all know) is a powerful force, it can be forgiven, if the young man proves his good faith by marrying the girl. All this has to be seen in the context of a society in which arranged marriages were the norm and of the generally lenient view of young men's escapades which comedy takes; in the end, T. is endorsing this general verdict rather than questioning it. On the relationship betwen love, sex, and marriage in Greek and Roman comedy see (e.g.) Brown (1993a), Cohen esp. 133–70, Walcot, Hunter 83–95, Fantham (1975) 52–63, Duckworth 279–82 (cf. 539–614nn.).

Chaerea has previously been portrayed as impulsive, plausible, and irresponsible. Here, when challenged by Thais, his first response is to try to bluff his way out of the situation, still pretending to be a eunuch and using a typical slave's plea for lenience (852–3). But, when the situation changes, in that Pythias declares Pamphila to be a free-born citizen (857–8) and Thais reveals that she knows his identity (864), Chaerea's response changes with it. It is now possible for him to marry Pamphila, and he immediately sets his sights on doing this, using all his persuasive skills on Thais (872–3, 877–8, 882) and pleading with her in extravagant terms to help him to achieve his goal (885–8). This is all perfectly consistent: Chaerea remains a plausible rogue and his desire to marry is as impulsive as his previous behaviour.

Thais' treatment of Chaerea has to be seen in the light of her plan to win patronage and protection for herself in Athens by restoring Pamphila to her family. Chaerea has ruined this plan by robbing Pamphila of her virginity; it is now in Thais' interest to secure a marriage between Chaerea and Pamphila, which will not only restore Pamphila's honour but offer Thais a connection with Chaerea's family (872n.). By the end of the scene Thais has gained this object, using considerable finesse. Having teased Chaerea for a while by pretending to accept the eunuch disguise, she chooses her moment to drop the pretence and to rebuke him for what he has done (864–71). This rebuke is carefully couched. Instead of exuding righteous indignation, Thais reproves Chaerea for letting himself down (864–5), and even admits the possibility that as a courtesan she deserves this kind of treatment (865–6). She then appeals for his sympathy in

her predicament over Pamphila (870–1), and finally forgives him on the basis that she too has experienced the power of love (880–1). It would be unwise to talk of 'noble forgiveness' on Thais' part, but there is no need to deny her claim to humanity (880). Once Chaerea has declared his eagerness to marry, Thais turns to the practicalities of obtaining his father's consent (889), detaining Chaerea until the recognition is completed. The scene ends, as it began, with Thais teasing Chaerea; once again she has demonstrated her ability to manipulate the men with whom she is involved.

Pythias is amusingly drawn, in keeping with her previous characterisation. Her language continues to be coloured by oaths and exclamations (856, 883, 903, 904); she abuses Chaerea as she had abused Dorus (856, 860, 862) and she makes further threats of physical violence (859–60). She is aghast when Chaerea expresses love for Thais (882–4) and when Thais proposes to let him back inside her house (894–900); she remains unwilling to trust Chaerea an inch, but by the end of the scene she is responding to him with wit rather than with venom (903–4, 907). Pythias thus acts as a foil for Thais' cool handling of the situation, and provides much of the humour of the scene.

The structure of scenes v.i and v.ii (817–909) bears some interesting resemblances to the structure of Men. *Dysk.* 233–381, in that (i) the sequence begins with a superior berating a servant for failing to protect a young girl from the unwelcome attentions of a young man, (ii) the servant is saved by the sudden reappearance of the young man concerned, (iii) the young man delivers a brief overheard entrance monologue in which he explains that his return is due to the failure of his previous plan (in both cases the people he wanted were not at home), (iv) the superior figure rebukes the young man, but, when the latter declares his desire to marry the girl, agrees to help him to achieve this end. The implication is that this is a recurring type-scene, used by Men. in both *Dysk.* and *Eun.*, which T. has here reproduced. See Görler.

The spoken verse (ia^6) continues.

840–9 Chaerea's entrance monologue is essentially a narrative, and has some of the common features of T.'s narrative style, including temporal adverbs (842, 845), ellipse (844), and historic pres. (844).

841 dedita opera 'on purpose' (*OLD opera* 2c). **erant:** pl. agreeing with *mater et pater* rather than sing. with *uterque*.

842 quin uiderent me 'without their seeing me' (791n.). **interim:** to be taken closely with *dum*, 'during the time that' (*OLD* 1b).

843 dum ... sto: 629n. **notus mihi quidam** 'someone I knew'.

844 uēnit: perf., in view of the split resolution (*uenĭt ŭbi*), which is permissible only in a dactylic first foot (App. 1 3(*j*)(i)). **ego me in pedes** 'I took to my heels', sc. *conicio* (*Ph.* 190) or *confero* (Pl. *Bac.* 374). **quantum queo** 'as fast as I could' (cf. 377n. *quantum potest*).

845 angiportum 'alley'. **inde:** combining local and temporal senses.

846–7 ita miserrumus | fui 'so agonised I was'. **fugitando** 'as I fled'; the abl. of the gerund has no real instrumental force here (cf. 1008n.), but approximates in function to the pres. partic., as in later and colloquial Latin (Palmer 324). The frequentative form has its full force here, 'kept running'. **ne quis** 'in case anyone', as after a verb of fearing. **me cognosceret:** in his eunuch costume (609n.).

848–50 The transition from monologue to dialogue involves a recognition formula (*sed estne haec Thais...?*: 546n.), an approach formula (*adeamus*: 461n.), and a greeting formula (*salue*: 270–1n.), all kept very brief.

848 haereo 'I'm stuck', i.e. 'I'm at a loss', here followed by an indirect deliberative question (*OLD* 9).

849 quid mea...?: 'what does it matter to me?'; Chaerea immediately recovers his self-confidence. The ellipse of *refert* (320n.) is a common one in T. (seven examples), though it occurs only once in Pl.; see *OLD meus* 1d. **autem:** here simply 'but' (*OLD* 2). **quid faciet mihi?** 'what will she do to me?'; the implied answer is 'nothing that I can't handle'. For the dat. cf. Pl. *Per.* 268; for the abl. in this idiom cf. 837n.

850 adeamus: the pl. equivalent of *adibo*. **bone uir:** 660n.

851 era: Chaerea responds appropriately, having been addressed as Dorus; in this part of the scene his replies are brief and deferential. **factum:** 708n. **satin id tibi placet?** 'are you quite happy with your conduct?'

852 te impune habiturum 'that you will get away with this scot-free', sc. *id* (*OLD impune* 2).

852–3 unam hanc ... | amitte. si aliam ... occidito: a typical slave's plea (*Ph.* 141–2 *nunc amitte quaeso hunc; ceterum | posthac si quicquam, nil precor*, Pl. *Mil.* 565–8). **amitte** 'forgive', 'overlook'. **admisero:** here 'commit' (761n.: *OLD* 13). **occīdito** 'put me to death'. On the formal overtones of the fut. imper. see 106n.; *occidito* is found in similar contexts at *An.* 863 and *Ph.* 143.

855 hanc: Pythias.

856 paullum quiddam 'nothing very much'. **impudens:** 425n.

857 an: 382n.

857–8 uirginem | uitiare: 654n. **ciuem:** Chaerea's first intimation that Pamphila is free-born, which competely alters the implications of the rape. **conseruam:** Chaerea is not so taken aback as to abandon the pretence that he is a slave himself.

859 uix me contineo quin 'I can scarcely restrain myself from'; *quin* (180n.) is regular after verbs of preventing when the main clause is negative or, as here, virtually negative (*NLS* §187(a)).

859–60 in | capillum: at 648 Pythias was threatening to scratch the eunuch's eyes out. **monstrum:** voc., 'you monster' (696n.). **ultro** 'to top it all', 'into the bargain' (69–70n.). **derisum:** supine (442n.). **aduenit:** as the 3rd pers. shows, this remark is addressed to Thais.

861 abin hinc ...?: an exclamation ('get away with you!', 'enough!': *OLD* 6b), rather than an order ('you get out of here!'); for the grammar see 651n. Thais treats Pythias' interventions throughout the scene with an exasperated tolerance; cf. 884 *desinas*, 899 *au tace obsecro.* **insana** 'you idiot', here a relatively mild term of abuse (cf. 559, 616, 657); this is T.'s only example of the voc. **quid ita?:** 366n. **uero debeam ...:** the interpretation of this speech is problematical. Pythias is being ironic, as both *uero* (89n.) and *credo* (98n.) suggest. The thought seems to be: 'Why do you react so sharply to my threat of violence against Chaerea? It's not as if he is likely to take me to court after what he has done, especially since he's claiming to be a slave (and as such would have no legal rights).' **debeam:** here 'be liable to', sc. *poenas* (Don. *sane debere dicimur poenas pro iniuria ei cui iniuriam fecerimus*).

862 furcifero 'villain' (798n.). The word is nowhere else in comedy spoken by a female or addressed to an Athenian citizen; Pythias is keeping up the pretence that Chaerea is the real eunuch. **si id fecerim:** i.e. 'if I tore his hair' (859–60); for the perf. subj. in a conditional clause see 387n.

863 se ... fateatur 'professes himself' (*OLD* 2b); the subj. is causal.

864 missa haec faciamus 'let's stop this nonsense' (90n.); this remark marks the transition from the banter of 850–63 to the serious business of 864–96.

864–5 non te dignum ... | fecisti 'you did not act in a manner worthy of yourself'; *te* is abl. depending on *dignum* (748n.). The passage 864–6 embraces both aspects of T.'s concept of *dignus* (70n.), behaving in a manner worthy of oneself (864, 866) and treating others as they deserve (865). The former, though sometimes implied in the words *dignus* and *indignus*, is rarely made so explicit; cf. *Ad.* 237 *hoccin illo dignumst?*, 'is this behaviour worthy of him?', *Ad.* 408–9 *haec te admittere | indigna genere nostro!*, 'to think that you should do these deeds unworthy of our family!' **Chaerea:** Thais makes it clear that she has dropped her pretence of not recognising him.

865–6 si ego digna hac contumelia | sum maxume '(even) if I am particularly deserving of this outrage'. Thais is unwittingly confirming two of Chaerea's arguments at 382–7: she sees Chaerea's 'wrong' as perpetrated on herself rather than on Pamphila, and she admits the possibility that, as a courtesan, she has deserved such treatment. **at** 'yet' (75n.). **tu indignus qui faceres:** sc. *eras*, 'it did not befit *you* to inflict it' (*OLD* 3); for the subj. after *(in)dignus qui* see 312n.

867 ĕdĕpol: strengthened form of *pol* (96n.). Gellius (11.6.4–6) claims that, according to Varro, *edepol* was originally restricted to women, being derived from the Eleusinian mysteries, and was only later taken up by men. It is therefore interesting that in Pl. *edepol* is predominantly a male oath (338 male examples to 26 female). In T. *edepol* is used marginally more often by men than women (13 examples to 10); but the more significant statistic is that his female characters much prefer *pol* (45 examples to 10 of *edepol*), so that, when they do use *edepol*, it may be intended to have a masculine ring. See Martin (1995) 148, Adams (1984) 50–3, Nicolson 99.

868 istac: the intensive form is here required by the metre (cf. 434n.).

868–9 conturbasti mihi | rationes omnis 'you have upset all my calculations', another metaphor from accounting (cf. 813n.). **ut ... non possim:** consecutive after *ita*; contrast *ita ut* in 870 which is comparative ('in the way in which'). **suis:** i.e. 'to her family'.

870 aequom: 386n. **fuerat** 'would have been', the indic. may replace the subj. in potential clauses where the verb itself denotes possibility or obligation (Allardice 72, *NLS* §125, 200). **tradere:** dependent on *possim*.

871 ut ... parerem: final. **solidum** 'lasting', 'secure' (*An.* 647 *solidum gaudium*, Pl. *Bac.* 188 *solida salus*, *Cur.* 405 *solida gratia*, *Mer.* 378 *solida fides*). **hoc:** abl., i.e. *tradendo*. **beneficium:** Thais is echoing what she said to Phaedria at 146–9. **Chaerea:** Thais repeatedly addresses Chaerea by name (cf. 864, 880, 893) as a technique to win him over (Don. *blande nomen repetitum est*); Chaerea responds in kind (873, 882, 887).

872 gratiam: here 'bond of gratitude', 'good will' (*OLD* 2a); cf. 557n. Chaerea has taken Thais' point, and is hinting at a permanent tie of friendship with his own family, to replace the one Thais was seeking with Pamphila's.

873 ex huius modi re 'from this sort of thing'; Chaerea shrinks from alluding directly to the rape. **quapiam:** strengthened form of the indefinite adj., 'some' (cf. 462n.), common in Pl. (40 examples) but relatively rare in T. (five: cf. 875). **et:** for *et* at line end cf. 217n.

874 malo principio: proverbial wisdom had it that only bad could come out of bad beginnings (Otto *principium* 2). **familiaritas** 'friendship'.

875 conflatast 'has been forged' (lit. 'blown together'), a rare metaphor derived from the use of bellows in the welding of metals (*OLD* 5d); cf. Cic. *Lig.* 34 *consensum ... paene conflatum*, 'a practically indissoluble unanimity'. Elsewhere T. uses *conflare* in its commoner sense of 'stir up' (*OLD* 2, 3); Pl. has only the literal meaning. See Fantham (1972) 47. **quid si:** 369n. **quispiam uoluit deus:** Chaerea is not merely offering an excuse, as is Lyconides at Pl. *Aul.*

742 *deos credo uoluisse,* but suggesting a higher divine purpose for the course of events. **uoluit** 'willed' (*OLD* 13).

876 equidem pol: Thais proclaims her earnestness; she repeats *pol* in 879. **accipioque et uolo:** the combination *-que* ... *et* = 'both ... and' is relatively rare in T. (five examples) but not as rare as *-que* ... *-que,* which occurs only once; T.'s clear preference is for *et* ... *et* (cf. 71, 723, 750, 1078). For *accipere* = 'interpret' cf. 82n.

877 immo ita quaeso: *immo* here corrects an implied notion; cf. 562n. **unum hoc scito:** the phrase has a formal ring, 'be assured of this one thing' (Pl. *Mos.* 72). *scito* is the regular form of the imper. of *scire.*

877–8 contumeliae | ... causa: i.e. 'to insult you' (cf. 865).

880 non adeo inhumano ingenio sum 'I am not so lacking in human feeling'. This is one of several passages in T. where the concept of humanity is prominent. Here it is explicitly based on the sharing of the common human experience of love (881), which leads to understanding and forgiveness (879). Humanity is also invoked in the condoning of Aeschinus' rape of Pamphila at *Ad.* 470–1 *persuasit nox amor uinum adulescentia: | humanumst,* though there *humanus* refers to the human propensity to error rather than to the act of forgiveness. Elsewhere in T. *humanus* (together with its cognate *homo* and its antonym *inhumanus* in the opposite sense) is applied to sympathetic, rational, considerate behaviour, esp. of fathers towards their sons (*An.* 236, *Hau.* 99, 1046, *Hec.* 553, *Ad.* 107, 736) but also of the sons towards their girl friends (*An.* 278, *Hec.* 499, 555) and of fathers to each other (*Ad.* 145); it is once applied to grief (*An.* 113) and once (oddly) to dissimulation in the cause of better human relationships (*Ad.* 734). It is interesting that the word *humanus* in this sense is rare in Pl.; the lecherous old Demipho replies to criticism at *Mer.* 319 with the words *humanum amarest, humanum autem ignoscerest,* but it is difficult to find other examples (cf. *Mos.* 814). The ideal of humanity is Greek in origin and is prominent in Men., over and above the occurrences of the corresponding Greek word φιλανθρωπία and its cognates (*Asp.* 395, *Dysk.* 105, 573, *Sam.* 35, Pap. Didot 1.41, frs. 19, 361, 398 K–T); T. can reasonably be given the credit for transmitting it to Roman culture. See Arnott (1975) 56, Ludwig (1968) 180.

881 imperīta 'inexperienced'. **quid amor ualeat** 'the power of love'.

882 te quoque ... amo 'I love you too' (i.e. as well as Pamphila: so Don.). Though *amo te* can in some contexts mean simply 'I am grateful to you' (*Ph.* 54; cf. 186n.), Chaerea's addition of *quoque* invites a literal interpretation, which Pythias takes up. **ita me di bene ament:** 474n.

883 pol: used by Pythias again in 903. **cauendum:** Pythias foresees another rape.

884 non ausim 'I wouldn't dare'. The form *ausim* is found in all types of Latin as a perf. subj. (*OLD audeo*); like *faxim*, it is strictly an aorist optative form (Palmer 277–8). **nil tibi quicquam credo** 'I don't trust you one bit' (cf. 705n.); for the pleonasm *nil ... quicquam* cf. 226–7n. **desinas:** 2nd pers. jussive subj. (78n.).

885 mi ... ut adiutrix sies: more expressive than *ut me adiuues.*

886 commendo et committo: a resounding doublet (136n.). **tuae ... fide:** dat., 'to your care and protection' (*OLD fides* 1). The MSS read *fidei* but the archaic form (cf. Gel. 9.14.21–4) is required by the metre.

887 patronam: it is part of the extravagance of Chaerea's rhetoric that he reverses the real-life social situation: it is Thais who as the foreigner in Athens needs protection and patronage (cf. 770n.).

888 emoriar: there is a hint here of the suicide threat of the *adulescens* thwarted in love; T.'s examples (cf. *Ph.* 552) are not nearly so dramatic as Pl.'s (*As.* 606–15, *Cist.* 639–46, *Epid.* 148, *Mer.* 469–73, *Ps.* 85–90). **uxorem duxero** 'marry', the standard phrase (*OLD duco* 5a).

889 tamen si pater ...: sc. *quid obiecerit.* The father's consent, which was in practice required for a young man to marry both in Athens and in Rome, though not legally necessary at Athens (Saller, MacDowell 86, Harrison 18, Crook 108, Paoli (1952)), often presents a stumbling-block in comedy. The usual objections are the low social status of the girl and the inability of her family to provide a satisfactory dowry (*Ph.* 119–21). Apart from this, fathers are generally happy to see their sons married, if only to end the squandering of the family's wealth on courtesans (*Ad.* 149–53). **quid?:** i.e. 'if my father does what?' **ah:** here correcting Thais' objection. **certo scio:** parenthetic (cf. 567n.).

890 modo haec sit 'let her only be (a citizen)', parataxis for *dummodo haec sit* = 'provided that she is'. **paullulum** 'a tiny moment', 'a second'.

891 hic: adv., 'here', pleonastic with *aderit.*

892 nutrīcem: governed by the supine *accersitum* (589n.). **aluit** 'suckled her' (*OLD* 1a), rather than 'brought her up' (*OLD* 2b). Pamphila had been kidnapped as a small child; she was too tiny to remember her fatherland when she arrived in Rhodes (112–13). **paruolam:** 74–5n.

893 in cognoscendo 'at the recognition' (767n.).

894 ego uero maneo 'I'll certainly stay'; for *uero* = 'gladly' see 715n.

894–5 uin ... | ... opperiamur ... ?: paratactic deliberative subj. = 'do you wish us to wait?' T. uses this construction not infrequently after forms of *uelle* (18 examples: McGlynn 1(6)), though his preference is for acc. + inf. (cf. 248, 764, 979, 1002, 1069). **uin** = *uisne.* **dum uenit:** 206n. **hic:** adv.

896 immo percupio: *immo* here rephrases in more extreme form: 'I don't merely want this, it's my heart's desire' (329n.). Chaerea leaps at the chance to enter the house again and see Pamphila. **tu:** addressed to Thais. **obsecro:** used here by both Pythias and Thais (899).

897 nam quid ita?: *nam* before a question word is not explanatory but animated (*OLD* 7a). **rogitas?:** 366n.

897–8 cogitas ... | recipere?: 777n. **posthac:** the required sense is 'after this', i.e. 'after what he has done' (Don. *post hoc factum, post hanc audaciam*), though *posthac* usually means 'from now on' (*OLD* s.v.). **crede hoc meae fide:** lit. 'entrust this to my good faith', i.e. 'take my word for it'; for *fide* (dat.) see 886n.

899 dabit hic pugnam: colloquial, 'he will cause trouble' (*OLD pugna* 1c); for *dare* = 'cause' see 301n. **denuo:** 691n. **au ... obsecro:** 656n.

900 perspexisse 'realised', 'appreciated'. **uĭdēre** = *uĭdēris.*

901 non faciam: i.e. *non pugnam dabo.* **Pythias:** Chaerea here for the first time addresses Pythias by name, presumably as a placatory approach (cf. 871n. *Chaerea*); Pythias responds in kind. Their sparring is reflected in the metrical symmetry of the line: the caesura is replaced by a central diaeresis.

902 nisi si: here 'except (that I will believe you) if ...' (cf. 160n.). **commissum non erit:** the fut. perf. implies 'if the time has passed and nothing has happened'; for *committere* = 'commit (a misdeed)', 'perpetrate' see *OLD* 17.

902–3 quin ... | tu me seruato 'why don't *you* keep an eye on me?'; Chaerea is now being mischievous. For *quin* + imper. see 811n.

903–4 seruandum ... | ... seruare: Pythias wittily plays on two senses of the verb, 'protect' and 'keep under observation'. **ausim:** 884n. **apage te:** here 'away with you!' (*OLD* 1) rather than 'nonsense!' (756n.). The expression is bold in the mouth of Pythias; of the 18 other examples in Pl. and T. only Pl. *Poen.* 225 is spoken by a female.

905 adest optume ... frater 'excellent: here comes her brother'. Chremes approaches from the left (810n.) with the nurse. The arrival of characters in comedy is regularly acknowledged with a formula involving *optume* (*An.* 335, 686, *Hau.* 722, 757, 1046, *Hec.* 246) or *opportune* (*An.* 345, *Hau.* 179, *Hec.* 626, 808, *Ad.* 81, 266, 322), reflecting the fact that the dramatists bring in their characters just when they are needed. Pl. tends to play up the degree of coincidence involved (e.g. *Mil.* 1132–6); T. handles the convention much more realistically. See Duckworth 115–16. **perii hercle:** Chaerea suddenly remembers that he is still wearing his eunuch dress (609n.). **obsecro:** either parenthetic (95n.) or construed paratactically with *abeamus*.

906–7 nolo ... | ... uideat: parataxis. T. prefers acc. + inf. after *nolle*, as after *uelle* (894–5n.); he has only two other examples of *nolle* + subj. **an:** here in mock incredulity (382n.). **pudet** 'you're ashamed'.

908 id ipsum: sc. *est*, 'just so', 'exactly'. **uirgo uero!:** this response suggests some posturing by Chaerea: 'spoken like a true virgin!', 'spare his maidenly blushes!' (Radice). **i prae, sequor:** a formulaic exit line (*An.* 171, Pl. *Cist.* 773). For *prae* see 499n.; on the tense of *sequor* see 494n.

v.iii: Pythias, Chremes, Sophrona (910–922)

Chremes and Sophrona arrive as Pythias is pondering revenge on Parmeno. Chremes confirms that Sophrona has recognised the to-

kens. Pythias ushers them into Thais' house, and then goes in herself as Parmeno approaches.

This is a rather disjointed scene, consisting of a link monologue by Pythias, a brief Chremes–Sophrona–Pythia conversation, and an exit monologue by Pythias. It functions as a transition scene, completing one plot element, the recognition of Pamphila, and introducing a new one, the punishment of Parmeno, which has been foreshadowed at 718–19.

The appearance of Sophrona, which has been expected since 807–8, is something of an anticlimax. Her recognition of the tokens has taken place off stage, and it is conveyed to the audience not by her but by Chremes. Sophrona has no individual characteristics other than being slow-moving, and she speaks only a single word (913). Nurses who serve as recognition agents (807–8n.) are often restricted to a brief appearance in a single scene, but no other has quite as perfunctory a part as this. There are, however, other scenes in comedy where a minor character arrives on the stage to be ushered into the house after only a few lines of dialogue (e.g. the midwife at *An.* 459–67, the wet-nurse at *Hec.* 767–70, or the doctor at Men. *Asp.* 431–2).

Pythias continues to be vividly drawn. She has transferred her anger from Chaerea to Parmeno but expresses it in the same colourful fashion, with abuse (911, 922), sarcasm (918), and threats (920, 922). She addresses Chremes in familiar terms, as before (915 *amabo*), and seems genuinely enthusiastic at the news of the recognition (916).

There are various dramatic awkwardnesses surrounding the scene (see nn. on 910–12, 914, 917, 921, 941–2), which raise the question whether T. has here altered his Greek model. It would have been difficult to stage the scene as it stands in T. with the three actors of the Greek theatre: the Chaerea and Thais actors, having entered the stage building at 909, would have needed a longer covering monologue by Pythias before coming on from the wings as Chremes and Sophrona at 912. In fact, the arrival of Chremes and Sophrona interrupts what looks like a continuous sequence: (i) Pythias muses on her plan to punish Parmeno (910–12), (ii) she sees him coming and steps aside to eavesdrop (918–20) (iii) he delivers an overheard monologue (923–40), (iv) she launches into her 'faked' monologue

(943ff.). A Greek original in which Pythias first accompanied Chremes and Sophrona into Thais' house and then emerged after an act break to describe the off-stage recognition and voice her plan to punish Parmeno would explain T.'s need to tamper: in a continuous Roman performance Pythias could not go into the house and reappear immediately. On the Greek original see Lowe (1983) 442–4, Holzberg 159–60; on the problems of bridging act breaks see Barsby (1982).

The spoken verse (ia^6) continues.

910–12 The audience will have expected Pythias to be musing about Chaerea's behaviour or the imminent arrival of Chremes and the nurse; they will not realise that she is talking about Parmeno before 912 (*supposiuit*).

910 quid, quid ...? 'what, oh what ...?'; for the repetition see 91n. **uenire in mentem ... possit:** here 'could I think up'.

911 quidnam: a further repetition of the *quid* of 910. **qui** '(what) means by which' (487–8n.). **referam ... gratiam:** 385n. **sacrilego:** 418–19n.

912 hunc: Chaerea. **supposiuit** 'foisted upon us', with reference to the eunuch trick; the word is commonly applied to the substitution of babies (39n.). The archaic form *-iuit* (cf. Pl. *Ps.* 1281, *Trin.* 145, *Truc.* 460, 804) is not preserved by the MSS here but is required by the metre.

912–13 moue ... ocius | te: a common instruction to elderly females; cf. *An.* 731 *moue ocius te* (to Mysis), Pl. *Mer.* 671 *quin is ocius?* (to Syra). *ocius* is here a genuine comparative (cf. 470n.). **uero:** here reinforcing a command (*OLD* 5f). **moueo :: ... sed nil promoues** 'I am moving' :: 'But you aren't making any progress.' Chremes ventures on an uncharacteristic word play (Eugr. *motum, inquit, corporis uideo sed itineris nulla progressio est*).

914 iamne ostendisti signa nutrici?: Pythias addresses Chremes without any formal greetings.

915 amabo: 130n. **ac memoriter** 'yes, and she remembered them well'.

916 probe ... narras 'excellent news'; cf. 773n. **edepol:** 867n. **illi faueo uirgini** 'I'm in favour of the girl'; Pythias had

previously exhibited sympathy at Pamphila's distressed state after the rape (646, 659).

917 ite intro: Chremes and Sophrona go inside at the end of this line. It is curious that Pythias, having been told by Thais to *take* Chremes inside (908), sends him in instead; T. offers no reason for this change of plan, which may be a sign of changes to the Greek original. **iamdudum:** 448n.

918 uirum bonum: 660n.

918–19 eccum Parmenonem incedere | uideo: 289n. Parmeno left the stage at 495, with no indication of where he was going; similarly, there is no indication here of where he has been or what he has been doing. But the verb *incedere* strongly suggests that he is approaching from the street rather than from his house; it implies an exaggerated manner of walking ('stride', 'swagger'), and all the other examples of the *eccum incedit* formula in comedy refer to an entrance from the wings (Pl. *Aul.* 473, *Bac.* 403, *Cur.* 676, *Epid.* 608, *Mil.* 1281, *Mos.* 1120, *Poen.* 470, *Ps.* 411, *Rud.* 492, etc.). In this case, since Chremes has just appeared from the left, it would balance the staging if Parmeno appeared from the right. **uide ut otiosus it** 'look what a leisurely saunter!'; for the indic. cf. 670n. **si dis placet:** better attached to the *uide ut* clause in the sense 'would you believe it!', 'if you please!' (*Ad.* 476 *ille bonus uir nobis psaltriam, si dis placet, | parauit*: *OLD placeo* 4d), than to the following clause in the sense 'god willing' (Pl. *Capt.* 454 *expediui ex seruitute filium, si dis placet*).

920 qui 'a means by which' (cf. 911). **meo . . . modo** 'in my own way'. **excruciem** 'torment', 'torture' (95n.).

921–2 ibo intro . . . | post exibo: for temporary vacations of the stage and associated stage-directional phrases see 293n., 492n. There are two unusual elements here: (i) Pythias is speaking a monologue (one of only two exit monologues in the play: 197–206n.), rather than explaining her movements to another character, and (ii) a new character enters in her absence, so that the MSS mark a new scene after her departure. It is not clear why T. makes Pythias leave the stage at all, once Parmeno has appeared; her eagerness to confirm Pamphila's recognition indicates the genuineness of her concern for the girl, but this scarcely justifies the awkwardness of her exit and re-entry (941–2n.). **cognitione:** T. seems to have coined

this word (cf. *Hec.* 831) to represent the Gk ἀναγνώρισις ('recogition'), identified by Aristotle as a crucial element in a dramatic plot (*Poet.* 1452a29); the allusion constitutes another mild example of metatheatre. **certum sciam:** 111n. **perterrebo:** the compound *perterrere* occurs only twice in comedy (cf. Pl. *Mos.* 1136), though it is common enough in later Latin (*OLD* s.v.).

v.iv: Parmeno, Pythias (923–970)

Parmeno enters congratulating himself on his success in educating Chaerea in the ways of courtesans, but is alarmed when Pythias tells him that the girl is a free-born citizen and that her brother is threatening to punish Chaerea as an adulterer. He decides that he had better tell Chaerea's father the truth.

Pythias' revenge on Parmeno seems at first to constitute a minor sub-plot which risks delaying the dénouement, but it leads to the appearance of the father, who is needed to approve Chaerea's marriage to Pamphila (889n.) and to decide the fate of Parmeno, whose role has been significant enough to require a satisfactory conclusion. This is an amusing scene which depends largely on the dramatic irony created by Parmeno's ignorance of the truth; it belongs to a tradition of 'humiliation by deception' scenes, of which there are several good examples in Pl. (*Cas.* 621–719, *Mil.* 1216–80, *Mos.* 427–531).

Parmeno's opening monologue is strikingly inappropriate to the situation, suggesting pomposity on his part (46–80nn.) and a capacity for self-deception. He takes the credit for the eunuch ruse, whose success he smugly assumes without much evidence (928–9), though at the time he had tried to dissuade Chaerea from following it through, and, even more improbably, he congratulates himself on introducing Chaerea to the sleazy world of prostitutes as a way of teaching him to steer clear of them. His language is marked by grandiose rhetoric, showing a fondness for doublets (925, 926–7, 932) and triplets (928–9, 934–5, 937) and a tendency to embark on complex sentence structures which in the end are not quite coherent (928n., 929n., 940n.). It is thus difficult to sympathise with him as he is mocked by Pythias. But he does show himself essentially loyal to his young master at the end of the scene, both in his attempt to in-

voke the father's authority against Pythias (961–2) and in his decision to tell him the truth in order to save the son (969). At the same time by allowing Pythias to trick him into revealing the son's exploit he puts himself into the category of the bungling slave; the true tricky slave would maintain his deception to the end.

Pythias here shows an unsuspected capacity for trickery; she also, more predictably, takes a vindictive pleasure in her revenge. She continues to show a biting tongue, with a further series of terms of abuse (941, 944, 948); she also indulges in some smooth ironic mockery (961, 963).

The scene begins in spoken verse (ia^6), but changes to recitative (tr^7) at 943, where Pythias launches into her deception of Parmeno.

923 reuiso 'I am returning to see' (394n.); for the monologue on an empty stage see 507–31n. **quidnam Chaerea ... rerum gerat** 'how Chaerea is getting on'; the last time we saw Parmeno was when he delivered Chaerea to Thais as the eunuch. **quidnam ... rerum** = *quasnam res*.

924 quod si: here without adversative sense (35n.). **astu** 'cleverly', abl. of manner (from *astus* = 'cunning'), functioning as an adv. (*OLD* s.v.); cf. *astute* at 509. **tractauit** 'has handled'. **di uostram fidem:** 418n.

925 ueram: i.e. 'just', 'well-earned'. **Parmeno:** the substitution of the proper name for the 1st pers. pron. is pretentious (cf. *Ph.* 1027).

926 ut omittam 'to say nothing of'; for the parenthetic *ut* clause (usually regarded as final) see *OLD ut* 29, Allardice 138. **quod** 'the fact that' (81n.). **ei:** here disyllabic but with the second syllable elided (cf. 303n.). **amorem:** 'love affair' (*OLD* 2), governed by *confeci* (928).

927 carissumum 'expensive', rather than 'beloved' (as Don.). **a meretrice auara** 'belonging to a greedy meretrix'; cf. Pl. *Ps.* 203 *qui amant a lenone*, 'those who love girls belonging to a pimp'. Parmeno sticks to his previous misconception of Thais' character (81–206nn.). **uirginem:** in apposition to *amorem*, as if in the sense 'his beloved' (*OLD* 1c).

928 eam: so all the MSS and Don.; we should expect *eum*, picking up *amorem* (926), but the gender has been assimilated to that of

uirginem. The clumsiness may be intended to reflect Parmeno's pompousness. **confeci** 'brought about', 'arranged' (*Ph.* 258 *confecistis nuptias*). **sine molestia** 'without trouble'; Chaerea might, for example, have had to break into the house to seize the girl, as Aeschinus breaks into a pimp's house at *Ad.* 88–92.

929 sine sumptu et sine dispendio: a doublet of virtual synonyms, 'cost and expense'. **tum hoc alterum** 'then there is this second achievement'. Again, the sentence structure is not quite coherent. Parmeno has fallen between (i) 'I deserve praise: not to mention A, I have achieved B' and (ii) 'I deserve praise on two accounts: the first is A, then there is B'.

930 (id uerost quod ... palmarium) '(and this is really the one which I regard as my master stroke)'. Parenthesis is a feature of colloquial language (cf. 1074, *An.* 218, *Hau.* 54, 287, *Ad.* 150–1, 191, 392–3, 797); see Hofmann (1951) 114–19. **palmarium:** lit. 'deserving of the palm'; the slave Syrus congratulates himself in similar terms at *Hau.* 709. The reference is probably to the prize for dramatic competitions (Pl. *Trin.* 706 *facile palmam habes: hic uictust, uicit tua comoedia*; cf. *Ph.* 17, Pl. *Am.* 69, *Poen.* 37), rather than that for gladiatorial combats or chariot racing. For the metaphor see Fantham (1972) 33–4; for the metatheatrical implications (Parmeno as the victorious author of the play within the play) see Frangoulidis 125 n. 11. The adj. *palmarius* seems to have been coined by T.; Cicero uses *palmaris*.

931 me repperisse: explanatory of *hoc* (929), 'namely that ...' **quo modo** 'a means by which'. **adulescentulus:** the diminutive here and at 940 reflects Parmeno's superior attitude.

932 ingenia et mores 'character and habits'. **noscere** 'get to know'.

933 mature 'in good time', 'at an early age' (*OLD* 2, 3); cf. 208n. **quom cognorit** 'when he has recognised them'; the subj. is due to attraction to the mood of *oderit*. **oderit:** perf. subj. with pres. sense (cf. 40n.).

934–8 This description of the habits of *meretrices* has nothing in common with the portrayal of Thais in the play, and shows how misconceived Parmeno's view is. There may be a reflection here of a tendency observable in Pl. to confuse the household of the individual *meretrix* with the common brothel (*lupanar*), the latter being a more

familiar concept to the Romans; cf. the descriptions of a pimp's establishment at *Poen.* 823–38 and of the house of the Bacchis sisters at *Bac.* 368–384. See Fraenkel (1960) 142–5.

934 foris 'out and about', i.e. 'away from home'. **nil uidetur:** neut., even though the sense is 'nobody' (cf. 309 *quod ames*); for the pleonasm *nil ... quicquam* see 226–7n. **mundius** 'more refined'; the root meaning is 'cleaner', which sets up a contrast with *illuuiem* and *sordes* in 937.

935 compositum 'neat and tidy', cf. Engl. 'composed' (*OLD* 3a). **ēlegans:** here 'elegant' rather than 'fastidious' (408n.).

936 quae: the relative clause is tacked on as an afterthought, 'women who ...' **ligurriunt** 'eat daintily', 'pick at their food' (Don. *ligurire dicitur qui eleganter et morose cumque multo fastidio suauiora quaeque degustat*) rather than 'guzzle' (cf. 235 *abligurrierat*); at Hor. *Serm.* 1.3.81 *ligurrire* is applied to slaves who, when clearing away a meal, pick at half-eaten fish, and at Cic. *Ver.* 3.177 Verres is described as not picking at (*ligurrientem*) the public purse but devouring it entire. There are parallels for the daintily eating courtesan at Eubulus fr. 41 K–A and Lucian, *Dial. meretr.* 6 (cf. Ov. *Ars* 3.755–60), which suggests that, though rare in comedy, this was a literary commonplace: in the Lucian passage a mother commends to her daughter the example of another young courtesan who, when dining out with a lover, 'doesn't gorge herself on the food in a vulgar fashion, but picks it up with her finger-tips, eating quietly and not filling both cheeks' (οὔτε ὑπερεμφορεῖται τοῦ ὄψου ἀπειροκάλως, ἀλλὰ προσάπτεται μὲν ἄκροις τοῖς δακτύλοις, σιωπῆι δὲ τὰς ἐνθέσεις οὐκ ἐπ' ἀμφοτέρας παραβύεται τὰς γνάθους).

937 uidere: pres. inf., subject of *salus est* (940). **illŭuiem** 'filth', lit. 'unwashed state'. **sordes:** pl., 'dirt', 'squalor'. **inŏpiam** 'poverty'.

938 The two indirect questions (938–9) depend on *uidere.* **inhonestae** 'repulsive' (357n.). **solae** 'when they are alone'. **domi** 'at home', contrasted with *foris* (934) as often. **auidae cibi:** gen. of reference, 'greedy in respect of food' (*NLS* §73(6)).

939 ex iure hesterno 'from (i.e. dipped in) yesterday's broth'; *ius* is a broth made by boiling meat, fish, or vegetables (*OLD* s.v.). **pānem atrum:** it is a moot point whether 'black' means 'stale' or just 'of poor quality'. At Pl. *As.* 142 an *adulescens* refers to a bawd as

living in poverty off 'dirty bread' (*sordido ... pane*); and Juv. 14.128 in a different context has the phrase *mucida caerulei panis ... frusta* 'mouldy crusts of dark-blue bread'. The ancients preferred their bread to be as white as possible and distinguished 'white' from 'grey' (Alexis fr. 125.4: see Arnott *ad loc.*); it was a question of the quality of the wheat and of how many of the impurities were removed in the milling.

940 nosse omnia haec 'to have knowledge of all this', picking up *uidere* (937).

941–2 Pythias speaks these two lines aside. If *dictis* refers to Parmeno's monologue, she must have heard some or all of it, even though there is no previous indication in the text of her return to the stage. Such a 'silent' entrance would not be unparallelled in comedy (*Hec.* 607, Men. *Dysk.* 821–2, Pl. *Mer.* 477; for other possible cases in Men. see Frost 73, 96–7, 100); but in the other examples the eavesdropping character makes the staging clear by saying 'I heard all that standing by the door' or words to that effect. Arnott (1965) argues that Pythias enters only at the end of Parmeno's monologue, taking *istis dictis et factis* (941) as a generalised 'what you've said and done' rather than as a specific reference to the speech which he has just uttered.

941 pol: 665n. **scelus:** 645n.

942 ut ne: 439n. Pythias uses *ut ne* three times in this scene (cf. 945, 956). **in nos illuseris:** the sense is 'so that, when this whole matter is finished, you will not prove to have made fools of us ...'; for the perf. subj. in a final clause see *NLS* §149(ii).

943 With the change of metre Pythias launches into a 'faked' entrance monologue, with the deliberate intention of being overheard. This is a standard technique of comedy: Daos uses it at Men. *Asp.* 399–415 to convince Smikrines that Chairestratos is mortally ill, and Milphidippa at Pl. *Mil.* 991–9 to convince Pyrgopolynices that her mistress is in love with him. Pythias' opening lines (cf. 643–4) are in mock-tragic vein, with a triplet of exclamations, heavy alliteration of *fidem facinus foedum*, and repetition of the emotional *o*. **pro deum fidem:** an oath calling upon the protection of the gods, similar to *di uostram fidem* (418n.); it here conveys a mixture of amazement and disapproval (cf. *Ad.* 746). Only two of the 15 occurrences in T. of an oath involving *pro* are uttered by women; the other is spoken by

Nausistrata (*Ph.* 1008), who, like Pythias, is a forceful female character. *pro* is an exclamatory interjection and does not affect the case of *fidem* (550n.); an ellipse is to be assumed of *obsecro* or *imploro*. **deum:** the archaic gen. pl., regularly preserved in religious and legal formulae (Palmer 243); Cicero (*Or.* 155–6) declares himself free to use either *deum* or *deorum*. **facinus foedum** 'what a foul deed!', a more striking phrase than *indignum facinus* (70n.) or *audax facinus* (644n.); *foedus* occurs only once in Pl. and twice in T. (cf. 684). **adulescentulum:** here expressing sympathy, as also in 949.

944 huc: i.e. to our house. **quid est?:** 427n. Here an aside; Parmeno does not address Pythias until 947.

945 miseret me: sc. *eius* (802n.). **misera:** nom. fem. sing.

946 quae futura exempla dicunt: i.e. (*ne uiderem*) *ea exempla quae futura esse dicunt*. **exempla** 'punishments' (Don. *graues poenae, quae possunt ceteris documento esse, exempla dicuntur*: *OLD* 3b). **futura** 'will be inflicted'. **indigna** 'outrageous', equated by Don. to *foeda crudeliaque*. **o Iuppiter:** 550n.

947 illaec: 343n. **turbast:** here 'agitation', 'commotion'. **numnam ego perii** 'is this the end of me?' **adibo:** 461n. **quid istuc?:** 650n.

948 rogitas?: 366n. **audacissume** 'you brazen creature'; the superlative is part of Pythias' heightened language (cf. 954 *uiolentissimus*).

950 dum studes 'in your eagerness' (*OLD dum* 4a). **aut:** 155n. **cedo** 'tell me' (162n.).

952 eam: picking up *uirginem istam* (951); the structure is colloquial ('that girl ..., do you know that she...?'). **hinc:** from Athens (cf. 234). **apprime nobilem** 'exceedingly noble', 'from one of the best families'.

953 nescio: this non-committal response does not establish how seriously Parmeno had taken Thais' claim about Pamphila's birth at 110. **atqui:** 758n. **sic** = *talis* (408n.). **inuentast** 'she has been discovered to be'; *inuenire* is common in comedy in this sense (1036, *An.* 939, *Ph.* 872, Pl. *Rud.* 1364: *OLD* 5d). **istic:** nom. masc. sing. T. generally prefers *iste* (which is read here by Σ); the intensive form is not required by the metre. **miser** 'the wretch'.

954 resciuit: from *resciscere* (387n.).

955 colligauit 'tied him up'. **miseris modis** 'wretchedly', 'in a horrible way' (384n.).

956 atque equidem: the only example of *equidem* in T. with a 2nd or 3rd pers. verb (323n.). **orante ... Thaide:** abl. abs. (*NLS* §49–50). Pythias is putting her mistress in a good light; at the same time she is destroying any hope that Thais will be able to forestall Chaerea's fate.

957 sese: sc. *facturum esse.* **id quod moechis solet:** sc. *fieri.* T. uses the Greek term (μοιχός), which applies to a man (whether married or not) who has sexual relations with a free female dependant of another man; Chaerea can thus be seen as an 'adulterer' in this case, even though the word generally applies to seduction rather than rape. In Athenian law, the husband or son or father or brother of an adulteress was permitted to kill her lover if caught in the act (Dem. 23.55, Lys. 1.25–6); the legal situation in the Roman Republic is not so clear, but under the Augustan legislation husbands and fathers had the same right in certain circumstances. There were various other traditional penalties for adulterers, including depilation of the pubic hair with hot ash or the insertion of a radish or mullet into the anus (Ar. *Nu.* 1083, *Pl.* 168 (with scholia), Catul. 15.19, Juv. 10.314–17). But the reference here is probably to castration: the final scene of Pl. *Mil.* (1394–1437) has a cook threatening to castrate the soldier there for adultery, and Pl. makes other allusions to this punishment (*Bac.* 918, *Poen.* 862–3; cf. Hor. *Serm.* 1.2.44–6). Comedy also allows for the possibility that the adulterer may buy himself out with a monetary payment (Pl. *Bac.* 842–83), which is likely to be closer to real-life practice (Lys. 1.25, [Dem.] 59.65). On the legal situation see *OCD*³ s.v. adultery, Carey, Cohen 98–170, Cole, MacDowell 124–5, Lacey 113–16, Harrison 32–8, Treggiari 270–5, Paoli (1976) 251–307.

958–9 qua audacia |... audet 'how can he be so bold as to dare...?'; for the *figura etymologica* cf. 644n. **quid ita 'tantum'?:** Pythias is being provocative. **tibi** 'in your eyes', dat. of person judging (*NLS* §65). **maxumumst:** sc. *facinus*, 'the greatest possible (crime)'.

960 quis homo: 804n. **pro moecho** 'as (being) an adulterer' (*OLD pro* 9a).

960–1 uidit ... | prendi quemquam 'saw anyone arrested'; for the acc. + inf. cf. 598n. **in domo meretricia:** Parmeno has

a point here in Chaerea's defence, in that Athenian law specifically excluded relations with women in brothels from the charge of μοιχεία ([Dem.] 59.67). **nescio:** Pythias mockingly echoes Parmeno's response in 953. **ne hoc nesciatis:** a negative final clause rather than a prohibition (Pl. *Ps.* 125 *nunc, ne quis dictum sibi neget, dico omnibus*: Allardice 75).

962 dico edico: the assonance and asyndeton create an impressive phrase ('I hereby declare'); for *edico* cf. 806. **nostrum esse ... erilem filium** 'that he is our master's son'. **hem** 'you don't say!' (307n.).

963 an is est?: Pythias is feigning; she knows Chaerea's identity well enough. **ne ... sinat:** either an independent jussive sentence ('let Thais not permit') or another negative final clause depending on *dico.* **uim fieri** 'an act of violence to be committed' (768n.).

964 atque adeo autem 'and indeed, what's more'; all three words are emphatic (480n. *atque*, 744n. *adeo*, 303n. *autem*). **quor non ... intro eo?:** 465n.

964–5 uide ... | quid agas: 224n. **neque ... et:** 77n. **illi:** Chaerea.

965–6 hoc ... | quidquid factumst 'this whole business'. **esse ortum** 'originated from', 'was instigated by'. **miser:** 378n.

967 quidue incipiam? 'what (course of action) am I to take up?', 'where am I to start?' **ecce autem:** 297n. **senem:** the father of Chaerea and Phaedria, whose appearance has been foreshadowed at 611 and 889.

968 an non dicam?: the MSS omit this second *dicam*, which was restored by Bentley; the line can otherwise be scanned only by supposing two hiatuses (*dicăm huic an non? dicam herclĕ*). **magnum malum** 'a mighty thrashing' (714n.).

969 sed necessest: sc. *me patri dicere* (so Don.). **huic ut subueniat:** i.e. so that the father should go to Chaerea's assistance.

970 abeo: 494n. **isti:** the father. **omne ordine** 'the whole story from start to finish'. The standard phrase is *omnem rem ordine* (*Hau.* 906, *Ad.* 351, 364–5, Pl. *Capt.* 377, *Men.* 679, *Mil.* 874–5, *Per.* 91, *Truc.* 411), but this will not scan here; *omne ordine* is a conjecture by Faernus for the *omnem ordinem* of the MSS (cf. Pl. *Am.* 599–

600 *ordine omne utique quidque actum est . . . edissertauit*). **ut factum siet:** indirect question, 'how it happened'.

V.V: Senex, Parmeno (971–1001)

The father questions Parmeno and, on hearing of Phaedria's eunuch gift and of Chaerea's supposed fate, rushes into Thais' house to investigate.

Fathers in comedy fall into two main types, the stern (*senex seuerus*) and the easy-going (*senex lenis*). Plautus is particularly fond of a subtype of the former, the *senex iratus*, who is oblivious of his son's debaucheries, is easily fooled by his slave, and is furious when he finds out the truth; T. avoids the extremes of this type, but none the less has several fathers who are deceived and tricked and give vent to their anger (see Duckworth 242–5). Here we have been led to expect an easy-going old man who will readily agree to Chaerea's marriage (889–90); but, once he hears Parmeno's story, the father actually displays the characteristics of the *senex iratus*: his utterances are nearly all incredulous questions (978, 981, 983, 984, 986), expressions of dismay (984, 985, 993), or threats (989–90). A gives the father's name here as 'Demea' and Σ as 'Laches', but these must represent mere guesses (both occur as old men's names elsewhere in T. and in several plays of Men.'s); Don. is quite specific that, whereas Men. named the father 'Simo', T. did not give him a name at all. The absence of a name reflects the very reduced part that the father plays in *Eun.*, but is still unusual for T.; Pl. has an unnamed *senex* in *Cist.* and in *Men.*, as well as (e.g.) an unnamed slave in *Aul.*, an unnamed parasite in *Bac.*, and an unnamed wife in *Men.*

Parmeno is here amusingly depicted as the bungling slave desperately trying to cover up for himself. He is tongue-tied and shaking when confronted by the father (977–8); his first concern is to exculpate himself even before telling the story (980); he passes over the rape and the fact that the girl is a citizen (985); he denies any part in the eunuch scheme, though in the previous scene he had claimed the credit for it (988); and he finally tries to transfer the blame on to Thais and her household (994).

With the appearance of the father, the metre reverts to ia^6. This

is the last spoken verse in the play, the remaining scenes being in recitative.

971–3 The father is neatly characterised by his opening lines. His reflections on the convenience of being able to exchange his farm for the city and vice versa when bored with either suggests the restlessness which is satirised by the philosophers (e.g. Lucr. 3.1053–75). At the same time his language has a pompous or old-fashioned touch, with *odium percipere* amd *satias* contrasting with the more commonplace *satietas* and *odium capere* of Thraso's speech at 403–4; see Maltby (1979) 136–8, Intro. sect. 4.

972 odium: 404n. **percipit** 'takes hold of' (*OLD* 8b); the compound *percipere* in this sense is found elsewhere only in Pl. (four times), Pacuvius, and Lucretius (three), and on two of these occasions it has *odium* as subject.

973 satias 'boredom', syncopated form of *satietas*, found in tragedy (Accius, Seneca), Lucretius, and the historians (Sallust, Livy, Tacitus) as well as in Pl. and T. (*OLD* s.v.). T. has two examples of *satias* (cf. *Hec.* 594, spoken by a *matrona*) and two of *satietas* (403, *Ph.* 834).

974 sed estne ... Parmeno? et certe ipsus est: cf. 546n. Don. improbably sees an implication that the old man's sight is failing.

975 praestōlare = *-aris*, 'who are you waiting for?' This looks like another linguistic mannerism on the part of the old man; *praestolari* (= *exspectare*) occurs six times in Pl. but only here in T. and is relatively rare in the classical period (*OLD* s.v.). Don. suggests an etymological connection with the adv. *praesto* (= 'ready', 'waiting, 'on the spot').

976 quis homost?: Engl. 'who's that?' Parmeno, who has seen the father approaching (967), knows perfectly well who it is; the question suggests an onset of panic. **ehem:** 86n. **saluom te aduenire ... gaudeo:** the standard formula to welcome someone home from the country or from overseas (*Hau.* 407, *Ph.* 255, 286, 610, *Hec.* 353, *Ad.* 80–1, Pl. *Bac.* 456, *Cur.* 306–7, *Mos.* 448, 805, *Poen.* 686). T. here makes imaginative use of the conventions of the homecoming scene (259n.). Though taken aback by the father's

arrival, Parmeno manages to trot out the appropriate greeting. But, instead of offering the usual acknowledgement (*credo* = 'quite so', 'I'm sure you are': *Ph.* 255, 610, Pl. *Bac.* 185, *Epid.* 128, *Trin.* 1073: *OLD* 8b), the father simply repeats the question *quem praestolare?*; his tone has rapidly changed from self-satisfaction to suspicion that something has gone wrong.

977 haeret 'is paralysed'.

978 quid trepidas? 'why are you trembling?' **satine saluē?** 'is everything all right?', a colloquialism found several times in Livy as well as in comedy (Pl. *St.* 10, *Trin.* 1177). *salue* is the adv. (so Don.); the ellipse is of *res se habent* or *agis* (cf. Apul. *Met.* 1.26 *salue agit*).

979 ere: Parmeno uses this voc. three times in the scene (cf. 976, 988), like a repeated 'sir'; he is being particularly deferential. **id quod res est** 'the facts of the case' (cf. 748).

980 quidquid huius factumst: 202n. It is probably better to scan *quĭdquĭd hūius* by an unusual enclisis (for a few examples in Pl. see Questa 77–8) than *quīdquĭd hŭius* by an unusual iambic shortening. **culpa non factumst mea:** cf. Parmeno's attempt to cover himself at 388–9.

981 recte sane interrogasti 'you are quite right to ask'; the perf. tense refers to the immediate past (*Hau.* 886 *quid risisti?* = 'what are you laughing at?').

981–2 oportuit | rem praenarrasse me 'I ought to have told you the story first.' The regular construction after *me oportuit* = 'I ought to have ...' is the pres. inf.; the use of the perf. is colloquial (Allardice 85). **ēmit:** perf.

983 quem ... daret 'to give'; the subj. is final. **huic:** Parmeno gestures towards Thais' house.

984 quanti? 'how much for?', gen. of value expressing price (75n.). It is notable that the father's first concern is with the financial implications of his son's affair (79n.). **uīgintī minis:** abl. of price (74–5n.). At 169 Phaedria claimed to have paid twenty minas for the eunuch and the Ethiopian slave girl together; the discrepancy may be due to Parmeno's flustered state. In any case the bulk of the money will have been spent on the eunuch; at 471 Thraso scornfully values the Ethiopian slave girl at only three minas.

985 actumst: 54–5n. **fidĭcĭnam:** 457n. By implying that Pamphila is a *meretrix*, Parmeno is avoiding the question of her citizen status. **hic:** adv.; Parmeno again gestures towards Thais' house.

986 hem quid? amat? 'what really? in love?' This punctuation is supported by the parallel examples (*An.* 765 *Pamphili.* :: *hem quid? Pamphili?*, *Hau.* 311 *Bacchidem.* :: *hem quid? Bacchidem?*, Pl. *Per.* 741 *pater hic meus est.* :: *hem quid? pater?*), though Don. suggests that the three words should be enunciated separately (i.e. *hem? quid? amat?*) *ut stuporem nimiae indignationis ostendat.* **iam:** i.e. at his age; Chaerea is eighteen (693n.).

987 in astu 'into town', from his duties as ephebe. *astu* is the Greek word for town and was particularly used for the city of Athens (so Don.; cf. Cic. *Leg.* 2.5); this is the only occurrence of the word in Roman comedy. **uēnit:** perf. **aliud ex alio malum** 'trouble upon trouble', 'one thing after another'. The phrase is proverbial, quoted by Don. (on *Ph.* 544) in the form *in malo aliud malum*; cf. Hom. *Il.* 19.290 ὥς μοι δέχεται κακὸν ἐκ κακοῦ αἰεί, 'for me trouble ever waits upon trouble'. See Otto *malum* 2.

988 me impulsore haec non facit 'it wasn't me that put him up to this'; contrast the true tricky slave Tranio at Pl. *Mos.* 916 *me suasore atque impulsore id factum audacter dicito.*

989 omitte de te dicere 'stop talking about yourself'. For *omitte* + inf. see *OLD* 5b; the usage is not confined to colloquial genres. **furcifer:** 798n.

990 si uiuo 'as sure as I live', a colloquialism often found with threats (*An.* 866, *Hau.* 918, 950, Pl. *Aul.* 573, *Bac.* 766, 1034, *Cas.* 116, etc.); for the aposiopesis after the *si* clause cf. 479, 1019. **expedi:** 694n.

991 hanc 'here'. **deductus est:** Parmeno prudently fails to mention that he himself had delivered Chaerea to Thais' house.

992 sic est: 573n. **hunc:** Chaerea, referred to as *is* in 991. **moecho:** Parmeno leaves the father to infer that a citizen girl is involved (957n.).

993 comprendēre 'they arrested' (*OLD* 5a); on the two *-ēre* endings (= *-ērunt*) see 544n. **occidi:** 292n.

994 specta 'observe' (cf. *An.* 231 *importunitatem spectate aniculae*).

995 mali damniue: used of a young man's misdemeanours also

at *An.* 143, where Don. explains *damnum rei est, malum ipsius hominis.* The father *is* now concerned for his son's welfare (984n.). **quod non dixeris** 'which you haven't mentioned', generic subj.

996 rĕlĭcŭom: 240n. **tantumst** 'that's all', sc. *tantum est quantum dixi.* **cesso huc intro rumpere?:** for formulae involving *cesso* see 265n. With this exit line the father bursts into Thais' house, leaving Parmeno on stage to deliver a link monologue.

997 non dubiumst quin 'there is no doubt that'. *quin* (180n.) + subj. is the regular construction in Latin after verbs of doubting when themselves negatived (1043); see *NLS* §187(b). **magnum . . . malum:** 968n.

998 nisi: 548n. **necessus:** an archaic noun form (so Don.: *OLD* s.v.), preserved in T. here and at *Hau.* 360, though in both places only by A. **hoc facere:** to enlist the father's help (969). **id gaudeo:** *id* is internal acc., looking forward to the following acc. + inf.

999 hisce: Thais and her household; on the form see 151n.

1000–1 This remark establishes that the father is well aware of what goes on in Thais' house, even though Thais has only recently come to live next door (359n.). Don. tells us that in the Greek original Menander explained more clearly that the old man, having long been angry with the *meretrix* for corrupting Phaedria, had now at last found an excuse for punishing her.

1000 iamdiu . . . quaerebat 'had been looking for some time' (impf.); the sense 'has been looking' would have required the pres. (448n.).

1001 insigne aliquid faceret 'should take some decisive action', 'do something drastic'; Don. glosses *insigne aliquid* as *magnum et nobile facinus.*

v.vi: Pythias, Parmeno (1002–1024)

Pythias emerges from Thais' house laughing at the success of her story, and taunts Parmeno with the prospect of punishment from both father and son.

This scene completes the Pythias–Parmeno sub-plot. Pythias now departs from the play, leaving Parmeno to contemplate his impending punishment. It is an amusing little scene, which depends on the

clash of characters, the clever Pythias, who combines mockery (1008) with spiteful anticipation (1021) and irony (1023), and the loyal but bungling Parmeno, who is reduced to abuse (1007, 1017, 1018), empty threats (1019), and despair (1023).

The recitative resumes, in ia^7, which may here reflect the jauntiness of Pythias (232–91nn.).

1002 numquam ... quicquam: 677–8n. **edepol:** a vigorous oath in the mouth of a female (867n.). **magis uellem** = *mallem.*

1003 quod ... senex ... uenit: noun clause (cf. 81n.), 'the old man's coming'. **modo** 'just now'; in fact only seven lines before (996). Parmeno's link monologue has been scarcely long enough to cover the father's entrance to the house and his discovery of Chaerea in his eunuch dress (1015–16). The compression of off-stage time is a regular feature of Greek and Roman comedy (cf. 283n.), and does not seem to have worried either dramatists or audiences, so long as it was not so drastic as to create positive disbelief. The most extreme cases are in Pl., but there are a number of examples in both T. and Men. where off-stage activities are not fully covered by the on-stage dialogue (*An.* 205–36, 473–81, 715–20, *Hau.* 170–1, 502–8, 558–62, 872–9, 950–4, *Ph.* 152–79, 310–15, 727–66, *Hec.* 326–53, 510–22, 721–7, 726–67, 792–808, 815–41, *Ad.* 506–11; cf. Men. *Asp.* 432–9, *Pk.* 310–17, *Sam.* 360–9). See Hunter (1985) 36–40, Blundell 25–7, Sandbach (1977) 113–15, Andrieu 70–4, Duckworth 130–2. **errans** 'with the wrong idea in his head'.

1004 solae: the archaic form of the dat. fem. sing. (cf. Pl. *Mil.* 356, 1019); T. also has *alterae* as a dat. (*Hau.* 271, *Ph.* 928). **ridiculo fuit** 'was a source of amusement', one of the rarer predicative datives (439n.); Pl. *Mil.* 92 has *deridiculo.* **quae ... scibam:** indic. in a causal relative clause (293n.).

1005–6 The transition from overheard entrance monologue to dialogue is achieved by conventional means: Parmeno has two asides, and Pythias two formulaic phrases (*atque eccum uideo, adibo*). But here there is a distinctly comic touch: if Pythias does not at first see Parmeno (*ubi obsecro est?*), it is because she is overcome by laughter (1007 *rides,* 1008 *ridendo*).

1005 quid hoc autemst? 'what's going on here?' **hoc:** here short by iambic shortening (114n.). **autemst:** *autem* adds a note

of incredulity to the question (798n.). **id:** internal acc. in the sense 'for this purpose' (cf. 545n.), looking forward to the following *ut* clause.

1006 ubi ... est? :: me quaerit: the same sequence occurs at *Ad.* 265, where Aeschinus is looking for Sannio. **adibo:** 461n.

1007 inepta 'you silly girl' (311n.). **quid tibi uis?:** 559n. **pergin?** 'can't you stop?' (18n.). **perii** 'this is killing me' (cf. 432n.).

1008 te ridendo: the abl. is instrumental; *ridendo* is probably a gerund governing *te* in the acc. (Pl. *Trin.* 1048 *fidem seruando*) rather than a gerundive agreeing with *te* in the abl., though gerundive attraction is normal in T. (Allardice 61). **misera:** here comic, 'oh dear me!' **rogitas?:** 366n.

1009 pol: 665n. **uidi:** 376n. **ah:** here 'oh yes', in pleasure at the recollection of the fun that Parmeno has provided (*Ad.* 445: *OLD* c, McGlynn v *laetantis*), rather than introducing a rebuke or complaint (208n.).

1010 non possum satis narrare 'I can't adequately describe', 'I can't begin to tell you'. **ludos** 'fun', 'sport', 'amusement' (cf. 300n.).

1011 etiam: with *credidi*, 'I even believed'. **callidum et disertum ... hominem:** sc. *te esse*. By this remark Pythias is deliberately adding to Parmeno's humiliation; Don. suggests that she should interrupt her words with laughter. At the same time T. is drawing attention to the reversal of the tricky slave character, for whom *callidus* ('experienced', hence 'clever', 'crafty', 'cunning') is a standard epithet (*An.* 198, Pl. *Am.* 268, *As.* 257, *Bac.* 643, *Epid.* 428, *Per.* 455, *Ps.* 385, 725). **disertum** 'skilled in speaking', 'articulate' (Pl. *Am.* 578: cf. Fordyce on Catul. 12.8, *OLD* s.v.), here perhaps 'able to talk your way out of trouble'.

1012 ilicone 'on the spot', i.e. 'without even questioning it'. **credere ... oportuit te?** 'ought you to have believed?' (981–2n.).

1013 paenitebat: impersonal, sc. *te*, 'were you not satisfied with?', the regular sense of *paenitet* in comedy (*Hau.* 72 *me quantum hic operis fiat paenitet*, 'I am not satisfied with the amount of work being done here', Pl. *Truc.* 533 *paenitetne te quot ancillas alam?*, 'aren't you satisfied with the number of maids I maintain?'); see Fraenkel (1957) 5 n. 6 on Hor. *Serm.* 1.6.89. **flăgiti:** for the gen. see 297n.; on the sense see 382n. **quod fecisset:** relative clause, referring to

flagiti; the subj. can be explained as in virtual *oratio obliqua* after *paenitebat* (= *non satis esse putabas*).

1014 ni . . . indicares 'unless you gave him away, a 'mixed' condition (216n.) with an unreal apodosis to be inferred: 'you were dissatisfied (and you would not be satisfied) unless . . .' (Pl. *Rud.* 578–9 *eho an te paenitet | in mari quod semel elaui ni hic in terra iterum eluam?*). **insuper:** pleonastic with *etiam*, 'also on top of that' (645n.); on the *brevis in longo* see App. I 3(*i*).

1015 nam: 897n. **quid . . . animi** = *qualem animum*, 'what sort of feelings'. **illi:** Don. *adulescenti.* **uestem:** acc. after *indutum esse* (708n.).

1016 quid est?: Parmeno has evidently reacted to Pythias' account by some gesture of annoyance or despair.

1017 quid dixisti. . . ?: i.e. 'what was that story you told me?'; on *dixisti* see 376n. **pessuma:** 151–2n. **etiam rides?:** a stage direction.

1018 lepidum 'smart', 'clever', 'amusing' (cf. 427). **scelus:** 645n. Pythias had used the same term of Parmeno at 941. **nos:** for *me* (456n.); Parmeno is trying to stand on his dignity. **nimium:** 597n.

1019 siquidem istuc impune habueris . . .: another case of aposiopesis in a threat (990n.), though the implied apodosis here is nothing more devastating than *peream* (= 'may I be damned'). **istuc:** according to Don. 'that remark of yours', i.e. *nimium*, but the reference may be to Pythias' whole trick. **impune habueris:** 852n. **uerum?:** ironically, 'really?'; cf. 347n. **reddam** 'I'll pay you back', a colloquialism with no clear parallel in Pl. or T. (McGlynn *iniuriam ulcisci*, *par pari referre*). **credo:** 272n.

1020 in diem 'for a future day' (*OLD dies* 7c). **minare** = *-aris.*

1021 iam 'here and now', in contrast to *in diem.* **pendebis** 'will be strung up'; slaves were commonly tied to posts or beams to be whipped (*Ph.* 220: MacCary–Willcock on Pl. *Cas.* 390). **stultum adulescentulum:** the tone of *stultum* must here be sympathetic ('foolish', 'gullible'; cf. *Hau.* 649) to match that of *infelicem* (943) and *miserum* (1014). **nobilitas** 'make famous', here in a bad sense 'bring into disrepute' (Titin. *com.* 69 *ni eam malefactis nobilitarent*); the word is not otherwise found in Pl. or T. For the indic. in a causal relative clause cf. 1004.

1022 et eundem indicas 'and give him away as well' (*OLD idem*

7). **uterque:** i.e. both father and son; for the plural verb see 841n. **exempla** 'punishments' (946n.). **edent** 'will inflict' (*OLD* 5).

1023 nullus sum 'it's the end of me', rarer and thus more striking than *perii* or *occidi* (*Ph.* 942, *Hec.* 521, Pl. *Cas.* 621, *Mer.* 164, *Mos.* 388: *OLD* 4b). **hic ... tibi honos est habitus** 'this is the reward that has been paid to you' (*OLD honos* 3a). **pro illo munere**: i.e. the eunuch; on the *brevis in longo* see App. I 3(*i*). **abeo**: 494n. Pythias returns to Thais' house.

1024 meo indicio 'by my own betrayal'. **quasi sorex:** Don. explains that this is a proverbial expression for those who betray themselves, based on the shrew which squeaks loudly while eating and so betrays itself to captors even in the dark (cf. Otto *sorex*). The shrew is a small mouse-like insect-eating animal: of the species known to modern biology the Common Shrew (*Sorex araneus*) and the Water Shrew (*Neomys fodiens*) are particularly noisy (so Arnott). Animal imagery in T. tends to be proverbial (832n.).

v.vii: Gnatho, Thraso, Parmeno (1025–1030)

Thraso returns with Gnatho (right), and is about to surrender himself to Thais when Chaerea bursts out of Thais' house.

This, the fifth scene involving the two *Kol.* characters, is another rather perfunctory transition scene (cf. 910–22). T. is here interweaving *Kol.* scenes into the *Eun.* plot; there is a resultant awkwardness of staging, in that Parmeno (who is still on stage: cf. 1034), neither sees Thraso and Gnatho nor is seen by them.

Thraso is reduced to abject surrender after the failure of his attack on Thais' house (1026), but does manage a specious mythological precedent (1027). Gnatho has apparently not been consulted (1025); he offers his usual flattery (1027), and undercuts it by a typically sarcastic aside (1028).

The recitative continues, with a return to tr^7.

1025 quid nunc?: sc. *agimus*, 'what are we doing?' **coeptas:** the frequentative form is rare in comedy (cf. *Ph.* 626, Pl. *Mer.* 648); it is also found in (e.g.) Cicero, Lucretius, Sallust, and Tacitus (*OLD* s.v.).

1026 quod iubeat 'whatever she orders'; on the subj. see 554n. **quid est?:** Gnatho is, or pretends to be, taken aback by Thraso's change of heart.

1027 qui minus quam ... 'how should I less (be a slave to Thais) than Hercules was to Omphale?' Thraso appeals to a mythological precedent, as he had to a historical precedent (Pyrrhus) at 783; for the grammar cf. 36n. *qui magis*. **Hercules seruiuit Omphalae:** Omphale was a Lydian queen to whom Hercules was enslaved in expiation of the murder of Iphitus, a prince from Oechalia in Euboea. The story probably goes back to the cyclic epic poem *Oechaliae Halosis* (*EGF* 149–53), though the earliest extant allusion to it is at Aesch. *Ag.* 1040–1 (cf. Soph. *Trach.* 248–57). There were fifth-century satyr plays entitled *Omphale* by Ion of Chios and Achaeus of Eretria (*TrGF* I 101–5, 124–5) and fourth-century comedies of the same title by Antiphanes and Cratinus the Younger (*PCG* II 408–10, IV 340); there is thus no difficulty in supposing that Men. alluded to the story in his *Kol.* and that T. has simply taken over the reference. It is not so clear whether T. (or Men.) had in mind the version in which Omphale dressed Hercules in female clothes and made him perform women's work while she took over his lionskin and club. This version may well have been developed in Hellenistic times; it is very popular in later Roman literature (Prop. 3.11.17–20, 4.9.47–60, Ov. *Ep.* 9.53–118, *Fast.* 2.303–58, Sen. *Her. Oet.* 371–7, *Phaed.* 317–24, Stat. *Theb.* 10.646–9), and the vast majority of artistic representations are from the Roman period (*LIMC* VII 1 45–53, VII 2 30–43, Schefold–Jung 199–203, Schauenburg).

The fact that T. does not feel it necessary to explain the allusion implies that the Hercules–Omphale story was already familiar to the Roman audience (cf. 584–5n.). In fact, it is likely that the Hercules myths, along with the Trojan War cycle, were among the best known at Rome in T.'s day. Sacrifices to Hercules at the Ara Maxima at Rome traditionally went back to the days of the foundation of the city, and Pl. has a number of references both to the tithe which was traditionally offered at the Ara Maxima (*Bac.* 665–6, *St.* 233, 386, *Truc.* 562) and to various of the Hercules myths (*Bac.* 155–7 Linus, *Cas.* 398–9 his descendants, *Epid.* 178–9 his sixth labour, *Men.* 200–1 Hippolyta). **exemplum:** here 'parallel', 'precedent', 'model' (*OLD* 4, 5, 6); cf. 946n.

1028 utinam . . .: an aside. **commītigari** 'softened', hence 'beaten to a pulp'. The word occurs only here in Latin literature, though Turpilius has *mitigare* in a similar context (*com.* 147 *misero mihi mitigabat sandalio caput*), and the adj. *mitis* is sometimes used in the same sense (Pl. *Mil.* 1424 *mitis sum equidem fustibus*, Afran. *com.* 67). **sandalio:** presumably a traditional detail of the Omphale story, though the only other references to it in classical literature are Lucian's allusions to a painting which depicted the scene (*Hist. conscr.* 10, *Dial. deor.* 13.2). Beating people with sandals may have been stock behaviour for the *meretrix*; cf. Turpilius, *com.* 147 (above).

1029 sed fores crepuerunt: entries from the house are often preceded by reference to the sound of the doors opening, using the verb (*con*)*crepare* (*An.* 682, *Hau.* 173, 613, *Hec.* 521, *Ad.* 264). This is a convenient way to focus the audience's attention on the door and to raise the question who is coming out. But there has been much debate on how the sound was supposed to be created. Real-life Greek and Roman doors (and presumably their stage counterparts) had double-leaved doors (*fores*) which opened inwards; they pivoted on long hinges (*cardines*) which were fitted at top and bottom to the lintel and sill at the junction with the door posts (*postes*), and they could be locked by a system of bolts and bars (602–3n.). When the doors were opened, the most probable source of noise was not the unbolting, since doors were not normally locked during the day (Pl. *Mos.* 444), but the rattling of the bolts or the squeaking of the hinges (Pl. *Cur.* 158 *sonitum prohibe forium et crepitum cardinum*). See Frost 6–7, Bader (1971), Handley (1965) on *Dysk.* 188, Beare 285–94, Duckworth 116–17. **ab ea** 'of Thais' house' (545n.). **quid hoc autemst mali?** 'what the hell is going on?' (cf. 547n., 1005n.).

1030 hunc: Chaerea, who emerges from Thais' house. **ego numquam uideram etiam:** Thraso had in fact seen Chaerea before, when he was delivered to Thais in the eunuch dress (472–9). The obvious explanation of the contradiction is that Chaerea is now wearing his own clothes, which would be appropriate symbolically in that he has now abandoned the eunuch pretence and is about to marry Pamphila in his own person. The problem with this interpretation is that Chaerea was wearing the eunuch's clothes when he went into Thais' house (905–8), he was still wearing them when his father burst in (1015–16), and he has scarcely had time or oppor-

tunity since either to recover his own clothes or to borrow someone else's. But we should perhaps not insist on such details in drama. Don., assuming that Chaerea is still wearing the eunuch's clothes, can only suggest that what deceives Thraso is his 'virile confidence'. **numquam ... etiam** 'never before' (360n.). **properans prosilit:** a stage direction: Chaerea bursts out of the house in exultant mood.

v.viii: Chaerea, Parmeno, Gnatho, Thraso (1031–1049)

Chaerea reveals that his father has agreed to the marriage and has also taken Thais under his protection. He sends Parmeno to fetch Phaedria.

The scene seems to tie up all the loose ends (817–39nn.), and to bring the play within sight of a satisfactory conclusion. With the father's consent to the marriage the final detail of the Chaerea–Pamphila side of the plot is settled, and the fact that he has taken Thais under his protection provides security for Thais and at least a short-term solution for the Thais–Phaedria affair. Parmeno is thanked effusively by Chaerea (1035), and will presumably now escape punishment; and Thraso will be kicked out (1041) as he seems to deserve.

Chaerea begins and ends the scene with effusive expressions of joy, which recall his monologue at 549–56. His language is colourful throughout, with many of the same features as before: exclamations (1031, 1034–5, 1048), rhetorical questions (1031, 1035, 1036, 1044), metaphors (1038, 1046), pleonasms (1032), doublets (1039, 1044, 1048) and triplets (1035), and assonance and alliteration (1035, 1047, 1048). In his moment of joy Chaerea is far from being totally selfish; he is generous in his thanks to Parmeno (1034–5, 1045) and his father (1048), and he is happy also for Phaedria at the prospect of a successful outcome of his affair with Thais (1037–40). The rehabilitation of his character is thus continued.

Parmeno's mood changes as the scene progresses. He begins under some apprehension of punishment, and he remains uncertain even after Chaerea's effusive greeting (1036). But he cheers up on news of Pamphila's betrothal to Chaerea (1037), and, when he realises that Thais is returning to Phaedria and Thraso will be expelled,

he is ready to share in the general rejoicing (1041). This is the last that we see of Parmeno in the play; there is now no question of punishment, and the final verdict on him is sympathetic.

This is the sixth scene in the play involving the two characters from Men.'s *Kol.* As at 454–506 and 771–816, more than three actors are required. If T. is still closely following Men.'s *Eun.*, Men.'s scene will have involved the Chaerea and Parmeno characters and possibly Thraso (i.e. the rival) as an eavesdropper; there will have been no actor free for the Gnatho character.

The recitative continues, with a change to ia^8, which reflects Chaerea's elated mood.

1031 populares: strictly 'people' (members of the *populus*) rather than 'fellow citizens' (*ciues*). The distinction is made at Pl. *Aul.* 406, where a cook expelled from a house appeals to *ciues, populares, incolae, accolae, aduenae.* But the words are virtually interchangeable: at *Ad.* 155 a pimp calling on bystanders for help addresses them as *populares*, whereas at Pl. *Cur.* 625 a parasite in a similar situation uses the word *ciues.* **ecquis me uiuit hodie fortunatior?** 'is there anyone luckier than me alive today?'; there are similar formulations at *Hec.* 848, Pl. *Cur.* 141, *Rud.* 1191. **uiuit:** 757n.

1032 nemo ... quisquam: 226–7n. **in me:** abl., 'in my case' (*OLD in* 42). **plane** 'clearly', 'publicly'.

1032–3 di potestatem suam |... ostendere: this echoes Chaerea's suggestion of divine influence to Thais at 875. **ostendēre** 'have demonstrated', 3rd pers. pl., here unelided (544n.). **quoi tam subito tot congruerint commoda** 'in that so many blessings have come together for me so suddenly'. At *Ph.* 841–2 Geta rejoices at his master's blessings in similar terms: *o Fortuna ... quantis commoditatibus | quam subito meo ero Antiphoni ... hunc onerastis diem!*

1034 quid hic laetus est?: this aside is overheard by Chaerea and effects the transition to dialogue. **o Parmeno mi:** cf. 91n., 351n.

1035 inuentor inceptor perfector: a resounding rhetorical triplet, which rather flatters Parmeno by crediting him with not only devising the plan, but setting it in motion (presumably by delivering the false eunuch to Thais), and carrying it through to completion (presumably by revealing the situation to the father). None of the

three words occurs elsewhere in Pl. or T.; for the homoeoteleuton (of *-tor*) cf. 605 (of *-tam*), also spoken by Chaerea.

1036 meam: Don. *amatorie dixit 'meam'.* **inuentam:** 953n. **audiui:** not a very enthusiastic response (cf. 953 *nescio*); Parmeno is still smarting after his mockery by Pythias. **scis sponsam mihi?:** both in Athens and in Rome, marriage was normally preceded by a formal betrothal or engagement (Gk ἐγγύησις, Lat. *sponsio*), in which the father or guardian of the woman promised her to her husband-to-be. We are left to assume that Chremes is acting as Pamphila's guardian (her father is dead: 518) and has betrothed her to Chaerea off stage (cf. Pl. *Trin.* 573, where Lesbonicus betroths his sister during their father's absence overseas), and that Chaerea's father has given his consent. On betrothal at Athens see MacDowell 86, Lacey 105–6, Harrison 3–9; at Rome, Gardner 45–7, Watson (1967) 11–18, Corbett 1–23.

1037 bene . . . factum 'good news!' (674n.), for Parmeno as well as Chaerea; the threat of punishment now disappears. **ita me di ament:** 474n. **audin tu?:** Gnatho and Thraso comment aside (cf. 1043–4, 1053–60). This is a long period of eavesdropping by T.'s standards (771–87n.); Gnatho and Thraso are on stage for 35 lines before being noticed at 1060. **quid ait:** 100n. **tum autem:** 303n. **Phaedriae:** dat. of advantage.

1038 in tranquillo: implying a nautical image, 'in calm waters' (Don. *bene 'in tranquillo', quia mari et tempestatibus nimia amicae mobilitas et instabilitas comparatur*). Though nautical imagery is common enough in Greek and Roman comedy (*An.* 480 *in portu*, 845 *in uado*, *Ph.* 689 *qui te ad scopulum e tranquillo auferat*), the metaphor of love as a voyage on a dangerous sea, found frequently in Hellenistic epigram and Latin love poetry (Nisbet–Hubbard on Hor. *Carm.* 1.5), is still relatively rare; apart from this line the only examples seem to be Men. fr. 656 and Pl. *Cist.* 221–2. See Barsby (1989), Fantham (1972) 19–26 (cf. 85, 91), *OLD tranquillum.* **unast domus:** consisting of the father, his two sons Phaedria and Chaerea, his protégée Thais, and his daughter-in-law Pamphila.

1039 clientelam et fidem 'care and protection'. The implications of this, which are of some importance for the interpretation of the final scene, are not spelt out. It is assumed in 1040–1 that Thais will now be totally Phaedria's and will have no further

need of Thraso. If they pause to think, the spectators will probably imagine that, with Phaedria's father to support her, Thais will restrict her attentions to Phaedria for the foreseeable future. But there is no explicit suggestion that she will give up the life of the *meretrix* or enter into any kind of concubinage with Phaedria (as Chrysis has done with Demeas in Men.'s *Sam.*). See Brown (1990b) 56–8.

The word *clientela*, which occurs only here in T. (cf. *cliens* at *Ad.* 529), looks like a reference to the Roman patron–client relationship (770n.). In Athens Thais would have been seeking a protector (Gk προστάτης), with whose support she could register as a resident alien (μέτοικος) (Macdowell 76–8). But all T. is doing is translating a Greek technical term into Latin, so that this should not be regarded as an incongruous Romanism (255–7n.); cf. Pl. *Men.* 571–601, where Menaechmus, who is supposed to be a Greek, is turned into a Roman *patronus* who has to defend his *clientes* in court.

1040 fratris: possessive gen. as predicate, 'your brother's' (*NLS* §72(1)). **scilicet** 'yes indeed'.

1041 aliud ... quod gaudeamus 'another thing for us to rejoice at'.

1042 ubiubist: 295n. **quam primum** 'as soon as possible' (*OLD primum* 4b). **uisam domum** 'I'll go home and see' (545n.). These are Parmeno's last words in the play.

1043 num quid ... tu dubitas quin 'do you have any doubt that?' (997n.). **perpetuo perierim** 'I'm lost for ever', 'this is the end of me'.

1044 sine dubio: sc. *periisti*; this seems to spell the end of Thraso's hopes. **quid commemorem primum aut laudem maxume?:** a standard rhetorical exordium going back to the Greek lyric poet Pindar (*Ol.* 2.2; cf. Hor. *Carm.* 1.12.1–3). **commemorem** 'call to mind', 'mention honourably', 'commemorate'. Chaerea's speech here functions as a link monologue (225–31n.), but differs from normal link monologues in that there are other people (Gnatho and Thraso) still on stage. It serves to underline the fact that his own affairs have been brought to a satisfactory conclusion, leaving the rest of the play to deal with the concerns of the other characters; in this it resembles the link monologue of Sostratos at Men. *Dysk.* 860–5 (cf. 1047n.), which leaves the rest of the play to deal with the fate of Knemon.

1045 illumne: Parmeno. **qui ... ausu' sim:** causal subj., 'for daring', in contrast to the indics. in *qui ... dedit* and *quae ... fuit*; for the mixture of moods cf. 302–3. On the apocope of the *s* of *ausus* see App. I 3(*d*)(i).

1046 incipere 'to take it up' (967n.). **fortunam:** Chaerea has referred to divine help in terms of gods at 875 (*deus*) and 1032 (*di*); here he shifts his ground and talks of 'fortune'. The word occurs in two other places in the play (134, 568), where it is linked with *fors* and means simply 'a stroke of good luck'; here by contrast fortune is virtually personified by the addition of the clause *quae gubernatrix fuit.* The concept of Fortune (τύχη) as a divinity with major influence over human affairs was developed in the Hellenistic age. Menander makes Τύχη the prologue speaker of *Aspis*, and has a number of other references to her power (*Dysk.* 801, *Epit.* 351, *Kon.* 13–20, *Pk.* 150, frs. 295, 348, 417, 463, 464, 467, 468, 486, 623, 630, 632, 637, 788 K–T); his contemporary Demetrius of Phalerum wrote a treatise *On Fortune* (*FrGrH* iib 228.39), and there is inscriptional evidence for a shrine to Good Fortune (Ἀγαθὴ Τύχη) at Athens in this period (*IG* ii² 333C). In their references to Fortune as a goddess the Roman comic dramatists were no doubt following their Greek originals; there are three such references in T. (cf. *Ph.* 203, 841) and eleven in Pl. (*As.* 716, 718, 727, *Aul.* 100, *Capt.* 834, 864, *Per.* 515–16, *Poen.* 624, 973, *Ps.* 679, *Rud.* 501). At the same time Fortuna was a goddess of some importance in Italian and Roman religion, with a temple in the Forum Boarium at Rome dating from the fifth century BC, and her worship at Rome in T.'s day is attested by a number of shrines to her in various guises (Platner–Ashby 214–19). See *OCD*³ s.vv. Fortuna and Tyche, Zagagi (1994) 143–9, Vogt-Spira, Hunter 141–4, Gomme–Sandbach 74, Nilsson 200–17. **gubernatrix:** the image of fortune as a helmsman (for which cf. Plat. *Leg.* 709b, Lucr. 5.107) is found in Men. (fr. 417.2–4 ὁ τῆς τύχης | ... τοῦτό ἐστι τὸ κυβερνῶν ἅπαντα, 'the power of fortune, this is what steers everything'), but does not otherwise occur in Pl. and T. See Fantham (1972) 19–24.

1047 opportune 'conveniently'. **in unum conclusit diem** 'has included in a single day'; cf. *Ph.* 841–2 (quoted on 1033), Men. *Dysk.* 864 ἐν ἡμέραι μιᾶι κατείργασμαι γάμον, 'in a single day I have achieved a marriage'. There is a philosophical point here in that one day can bring a significant change to human fortunes, but

there may also be a sly allusion to the fact that the action of comedy (and tragedy) in Greek and Roman times was traditionally confined to a single day (Arist. *Poet.* 1449b12: Arnott (1979b) 344–52).

1048 festiuitatem et facilitatem 'geniality and indulgence'. The father turns out to be a *senex lenis* after all: the same two terms are applied to the permissive Micio by his stricter brother Demea at *Ad.* 986. *festiuitas* is the behaviour to be expected on a festal occasion (cf. 559–60n.); Don. explains *facilitas* here by *quod ignouit* and defines it elsewhere as *indulgentia* (on *Hec.* 248) and a readiness to put aside anger (on *Ad.* 861). **o Iuppiter:** 550n.

v.ix: Phaedria, Chaerea, Thraso, Gnatho (1049–1094)

Phaedria emerges from his house, delighted that Thais has been accepted into his family, and threatens Thraso if he ever dares set foot in the street again. Gnatho however persuades the young men to accept a compromise whereby Thraso is allowed to stay on as a rival lover to pay for Thais' expensive tastes.

The possibilities of the four-actor scene are here skilfully exploited. There are four distinct sections: (i) a pair of separate two-actor conversations, Phaedria–Chaerea and Thraso–Gnatho (1049–53, 1053–60); (ii) a four-way dialogue (1061–8); (iii) a three-way dialogue with Thraso excluded (1068–88); and (iv) a final four-actor conversation (1088–94). The whole is carefully articulated by stage-directional phrases (1060, 1068, 1088).

The final scene provides a surprise conclusion to the play, for which there has been no real preparation. In fact, the conclusion seems to go against the characterisation developed in the rest of the play. To take Thais first, it is true that she has exacted gifts from both Phaedria and Thraso; but the idea that she is the typical greedy courtesan, though repeated here (1075), has been shown to be false. It has been made clear that she does have genuine feelings for Phaedria, and that her ultimate motive is to obtain status, not gifts. She has also been shown to be an independent-minded woman, well able to manage the men with whom she has to deal, so that it is strange to see an arrangement for her future being concluded without her consent. As for Phaedria, he has been portrayed as the jealous lover, unable to tear himself away from his mistress and unhappy to think

of anyone sharing her favours, so that it comes as a surprise that he is willing to accept the soldier as a continuing rival; nor has he been represented as particularly impecunious, which is the reason here given for his allowing Thraso to stay (1075). And the characterisation of Thraso and Gnatho has been unsympathetic, so that there seems no need to make concessions to them, even granted the traditional festivity of the comic finale. Thraso continues to be portrayed as stupid (1079) and conceited (1092), and so, whatever Don. says (446n.), deserves to be humiliated; and, though some parasites in comedy are resourceful, endearing rogues whose triumphs the audience can share, Gnatho has been merely the slick self-serving flatterer (1070), who scarcely deserves to carry off the final victory.

Against this, it can be argued that we may be sentimentalising Thais from a modern viewpoint as a disadvantaged but deserving woman who succeeds by her own resourcefulness in establishing a position for herself at Athens. She is after all a courtesan, and, by definition, a courtesan does not restrict herself to one man. There are other Roman comedies in which courtesans' favours are shared (e.g. Pl.'s *As.*, *Bac.*, *Truc.*); and, though Thais despises Thraso, it is not clear that she will be affronted by an arrangement in which he is kept around to provide gifts and dinners. As for Phaedria, the Romans may not necessarily have shared our sympathies for his romantic ideals of love. He has been portrayed as helpless and indecisive over Thais; and, if his blustering threats in the final scene are easily undermined by Gnatho, this may not be too much out of character. In the case of Thraso, there is no real problem. The final solution is not presented as an act of generosity to him, even though he may think that he has gained by it; it is a just reward for his stupidity, in that he is simply going to be used as a source of finance and amusement (1087). The treatment of Thraso is in fact right in line with the tendency of comedy to punish its 'blocking' characters in the finale (e.g. in Men.'s *Dysk.* and *Epitr.* and in Pl.'s *Mil.*, *Per.*, *Poen.*, and *Ps.*). But there are still two problems left, neither easy to explain away, namely the victory of the undeserving Gnatho and the way in which Thais' affairs are arranged behind her back.

Part of the explanation may be that T. was not writing an original play or adapting a single Greek model; he was combining two Greek plays, and it is a plausible hypothesis that the awkwardnesses in his

ending have arisen from the problems of 'contamination'. We have no independent evidence for the ending of either Men.'s *Eun.* or his *Kol.*, but neither can have had four actors, and the ending of T.'s *Eun.* must be in some sense a conflation of both, in that it presents a *Kol.* character, Gnatho, negotiating a settlement affecting a *Eun.* character, Thais. Indeed, the simplest mechanical explanation for T.'s ending is that he has overlaid Men.'s *Kol.* ending on that of Men.'s *Eun.* We do know that in the *Kol.* the young man was impecunious and the *meretrix* was not an independent courtesan but a slave in the power of a pimp, so that a finale where the parasite gained a settlement for the soldier without consulting the girl might have been quite appropriate for that play.

But in any case T.'s ending has to be interpreted in the context of his own play: perhaps it was intended to make some serious point. One suggestion is that the play is a more serious attempt than most to tease out the contradictions involved in a love affair with a courtesan: even granted the genuine affection which he desires, the lover has to accept in the end that the courtesan is still a courtesan. Another is that the play is intended to underline the impossibility of human independence: in this case the point of the ending will be to show that, for all Thais' resourcefulness, the independence of the *meretrix* is illusory, and the victory of Gnatho has a special relevance in that the parasite is the supreme example of the person who recognises the necessity of human dependence and acts accordingly. Thirdly, the play may be about the human pursuit of self-interest. If the arrangements made by Phaedria for Thais in the ending are regarded as selfish, this would mirror the selfishness shown in various ways by Thais, Chaerea, and Gnatho in the rest of the play, with the ironic point that only Gnatho is honest enough to proclaim self-interest as his primary motive. The last two interpretations make Gnatho an integral part of the structure; the problem with both is that they give the play a much more negative attitude to human behaviour than T. (or Men.) usually displays.

In the end it may be unwise to exaggerate the didactic effect of T.'s finale. There is always the possibility that T. was deliberately sacrificing consistency for dramatic effect (as he seems to do with the ending of *Ad.*). It is arguable that the main focus of the final scene is the humiliation of Thraso, and the majority of the audience may

well have seen it simply as an amusing tailpiece designed to send them away in good humour, rather than offering any deep moral or social comment. The whole matter has been much discussed: see Barsby (1993) 174–8, Brown (1990b) 49–61, Goldberg (1986) 113–22, Konstan (1986) 377–8, 384–5, Forehand 72–80, Hunter 93–4, Anderson 131–2, Sandbach (1977) 144–5, Saylor, Büchner 302–6, Parker 147–52, Lloyd-Jones 283–4, Ludwig (1973) 401–3, id. (1968) 172–3, Steidle 345–7, Gaiser 1099–1100, Pepe, Harsh 285–7.

This is the fourth successive scene of recitative, with a change back to tr^7. All T.'s plays end with tr^7, just as they all begin with ia^6.

1049 The scene begins abruptly in mid-line, as the excited Phaedria bursts out of his house. There are very few mid-line scene beginnings, i.e. entries of new characters, in Pl. (*Cas.* 814 is a rare example); T. makes occasional use of them for dramatic effect (*An.* 580, *Hau.* 954, *Ph.* 795, *Hec.* 767, *Ad.* 81, 635, 958). **di uostram fidem:** 418n. **incredibilia:** nom. (sc. *sunt*), rather than acc. of exclamation.

1050 praesto adest 'at your service'; for the 3rd pers. cf. 776n.

1051 satis credo 'I'm quite sure you are' (976n.). **nil:** i.e. nobody; for the neut. cf. 934n. **Thaide hac** 'than Thais here': Phaedria points to her house. This is a clear affirmation of Thais' good qualities, and a stark contrast with the view that Gnatho is about to express of the typical greedy courtesan.

1052 dignius quod ametur: for the subj. see 312n. **ita** 'to such an extent is it true that'. **omnist:** probably = *omni est* (dat.); for *fautrix* + dat. cf. *Hec.* 48. **fautrix** 'benefactor', 'supporter'; of those in the new extended family (1038n.) the direct beneficiaries of Thais' actions (apart from herself) are Pamphila and Chaerea, though by persuading his father to take her under his protection she has of course also benefited Phaedria. **hui:** 223n.

1053 quanto minus . . . tanto magis 'the less . . . the more'.

1054 obsecro: sc. *ut me adiuues.* **spes:** sc. *mea.* **quid uis faciam?:** 894–5n. **perfice** 'ensure'. **hoc:** looking forward to the *ut* clause.

1055 precibus pretio: i.e. 'by persuasion or bribery'. The asyndeton suggests that the expression is proverbial (cf. 1059n.); cf. Phaed. 5.7.18 *pretio precibus*, Ov. *Fast.* 2. 805 *precibus pretioque minisque*,

Hor. *Ep.* 2.2.173 *nunc prece, nunc pretio.* **haeream ... apud Thaidem:** i.e. 'retain a footing with Thais' (*OLD haereo* 7a). **in parte aliqua** 'in some respect'. **tandem:** Don. *non est aduerbium temporis sed nunc 'saltem' significat.*

1056 si quid collubuit: sc. *tibi*, 'if ever you have set your heart on anything'. **noui te:** sc. *id perficere posse.*

1057 praemium: in apposition to *donum*, 'as a payment'. **optato:** fut. imper. **optatum:** perf. part. pass. **auferes** 'get as a reward' (*OLD* 4a).

1058 si efficio: pres. with fut. reference (803n.).

1059 praesente absente: another asyndetic doublet (cf. 1055), which Don. expressly labels as proverbial, comparing *sursum deorsum* and *ultro citro* (Otto *praesens* 2). **inuocato:** dat., sc. *mihi*, '(even when) uninvited'. Parasites were in the habit of arriving uninvited to dinner (Pl. *Capt.* 70 *inuocatus soleo esse in conuiuio*, with a pun on the sense 'invoked'); cf. Arnott on Alexis 213.2. **locus:** i.e. 'a place at table'.

1060 do fidem 'I give my word'. **futurum:** sc. *esse*, i.e. *tibi ut sit locus semper.* **accingar** 'I will gird myself for action', mock-heroic in tone, if not necessarily a military metaphor (Fantham (1972) 31). **quem ego hic audio?:** a variant on the formula *quis hic loquitur* (86n.), spoken by a character whose attention is caught by the asides of an eavesdropper; the presence of Gnatho and Thraso is at last recognised (1037n.).

1061 o Thraso: the tone of *o* is here scornful (91n.). **saluete:** Phaedria has conspicuously omitted the greeting *salue*; Thraso, who is on his best behaviour, thinks it advisable to observe the normal courtesies.

1062 in his ... regionibus 'in these parts', 'round here' (*Hau.* 63).

1063 uobis frētus 'relying on your generosity', sc. *hic maneo*; *fretus* is regularly construed with the abl. **scin quam fretus?** 'do you know how reliant?'; the implied answer is 'totally' (cf. *Ph.* 111 *amare coepit.* :: *scin quam?*). **miles, edico tibi:** a deliberately formal proclamation (cf. 806). A gives this whole speech (*scin ... periisti*) to Chaerea, together with *sic ago* in 1066 and *audiamus* in 1068, whereas the Σ MSS give all three to Phaedria; there is confusion also over the speakers of 1083 and 1086. These uncertainties make it difficult to establish the intended characterisation. It seems best to al-

low Phaedria to continue in 1063–6 the aggressive stance which he has adopted in 1061–2 and to assign the conciliatory *audiamus* to Chaerea, whose own interests are not at stake and who may be assumed to be in a generous mood after the successful outcome of his own affair. There is, however, a case for making the more forceful Chaerea take over the aggression from 1063 and assigning the 'weaker' lines to Phaedria.

1064 platea: 344n. **offendero:** 673n. **quod dicas** 'though you may say' (785n.).

1065 iter hac habui 'I had to come this way'. **periisti** 'you're done for' (54–5n.). **heia:** Gk εἶα, usually deprecatory in T. ('oh, come on', 'come now': *Hau.* 521, *Ph.* 508, *Hec.* 250), but sometimes expressing admonition (*Ph.* 628), ironic approval (*Hau.* 1063) or resignation (*Ad.* 868); the word occurs seven times in T. and 25 in Pl. **haud sic decet:** sc. *agere.*

1066 dictumst 'I have spoken (and that's the end of it)'; cf. *Ph.* 437 *dixi.* **non cognosco uostrum tam superbum:** sc. *ingenium,* 'I don't recognise this arrogant behaviour as yours' (cf. Pl. *Trin.* 445 *hau nosco tuom,* 'this isn't like you'); some of the Σ MSS give this remark to Gnatho. **sic ago** 'this is how I am'; on the speaker see 1063n.

1067 paucis 'briefly', sc. *me paucis uerbis loquentem.* This use of *paucis* is elsewhere in T. restricted to old men and may thus have an old-fashioned ring (*OLD* 6b). Gnatho seems to be using consciously elevated language in this passage (cf. 1067 *placuerit,* 1068 *facitote,* 1072 *censeo*); see Maltby (1979) 144. **quod quom dixero:** *quod* is a connecting relative, 'and when I have said it (i.e. what I have to say in a few words)'. **placuerit:** the word for approving formal resolutions (*OLD* 5b).

1068 facitote: on the legal overtones of the fut. imper. see 106n. **audiamus:** on the speaker see 1063n. **tu concede paullum istuc:** the formula here sends Thraso out of earshot, rather than drawing him aside to carry out a private conversation (706n.).

1069 principio: 805n. Gnatho's argument is carefully articulated: cf. 1078 *principio,* 1081 *praeterea,* 1084 *unum etiam hoc.* **credere hoc mihi:** 705n. **hoc:** looking forward to the acc. + inf. *me . . . facere.* **uehementer uelim:** emphatic language, 'I should dearly like'.

1070 hūius quidquid facio: 202n. **causa mea:** the point is

reserved to the very last word. Gnatho replaces the conventional claim of altruism (cf. 202) with a blunt declaration of the self-interestedness of the parasite.

1071 ĭdem: nom. neut., 'as well' (1022n.). **inscītiast:** 'stupidity (born of ignorance)' (*Hau.* 630, *Ph.* 77, Pl. *Mil.* 542).

1072 militem ... ego recipiundum censeo: cf. *Ph.* 457 (spoken by a legal adviser), *ego amplius deliberandum censeo*; *censeo* is also the term for proposing motions in the senate (*OLD* 4). **riualem** 'as a rival' (268n.); the sense here is 'to share Thais' love' rather than 'to compete for it'.

1072–3 hem | recipiundum?: for *hem* followed by the incredulous repetition of the other speaker's words see 986n. **cogita modo:** 65n.

1074 ut lubenter uiuis 'much as you enjoy living' (*Hau.* 649–50 *ut ... omnes sumus | religiosae*, 'superstitious as we all are', *Ph.* 638 *ut est ille bonus uir*, 'good man as he is': *OLD ut* 20). **(etenim ... uictitas):** on the parenthesis see 930n. **bene lubenter uictitas:** probably 'you enjoy living it *up* with her', with *bene* going with *uictitas*, rather than 'you *much* enjoy living with her', with *bene* = *ualde* (*OLD* 14a) and going with *libenter*. The frequentative *uictitare* occurs only here in T.

1075 quod des paullumst 'you have little to give her'. So far Phaedria has been able to give Thais everything that she has asked (163–9); Gnatho must be assuming that the father will not allow such expenditure to continue (cf. 984–5). It is also possible that T. is here assimilating Phaedria's situation to that of the *adulescens* of *Kol.* **multum accipere** 'to receive many gifts'.

1076–8 'so that your love affair can be supplied without expense on your part to meet all these demands, nobody is more convenient'. Both text and interpretation are problematical, but this seems the simplest way to take the Latin, with *suppeditari* (A¹) as an impersonal passive ('so that supplies can be provided'); with the reading *suppeditare* (A² Σ) *possis* seems to be needed. Don. reads *suppeditare*, but comments *aut pro 'suppeditari' aut deest 'se'*; for trans. and intrans. uses of *suppeditare* see *OLD* 1c, 1d, 2a, 2b. **ad:** 7–8n.

1077 ex usu tuo: equivalent to *utilis tibi* (*OLD usus* 11c).

1078 largius 'more lavishly'.

1079 The piling-up of terms of abuse is much more in Pl.'s man-

ner than T.'s (*Bac.* 1088 *stulti, stolidi, fatui, fungi, bardi, blenni, buccones, Ps.* 794 *multiloquom, gloriosum, insulsum, inutilem*). **fatuos:** apparently a stronger term than *stultus* (Afran. *com.* 416 *ego me esse stultum existumo, fatuom esse non opinor*); cf. 604n. **insulsus** 'unsalted', thus 'lacking in wit or taste', 'crass'. The word occurs four times in Pl. but only here in T.; it later became a key-word of the Catullan circle (Catul. 10.33, 17.12, 37.6). **tardus** 'slow to comprehend', 'dim-witted' (*OLD* 5); cf. *Hau.* 776 *prorsum nihil intellego.* :: *uah, tardus es*, which is the only other occurrence of the word in this sense in comedy. **stertit:** one stage worse than *dormit,* not only unaware but vulgarly so. It may also be relevant that *stertere* is the *vox propria* for the complaisant husband (Juv. 1.57).

1080 mulier: Thais. **pellas** 'you can throw him out', potential subj. **ubi uelis:** subj. by attraction to the mood of *pellas.*

1081 quid agimus? 'what do we do?', marking the point at which Phaedria loses his resolution; cf. 811n. **hoc etiam:** sc. *accedit*: 'there is this further point'. **quod ego uel primum puto** 'which *I* think quite the most important', a remark worthy of the traditional *edax parasitus* (459n.); for *uel* + superlative = 'quite' see *OLD* 5c.

1082 accipit 'entertains' (*OLD* 13); on the *brevis in longo* see App. I 3(*i*). **homo nemo:** on the pleonasm see 549n. **prorsus:** with *homo nemo*, 'nobody at all' (254n.). **prolixius** 'more lavishly', 'more extravagantly'.

1083 The Σ MSS give the first half of this line to Phaedria and the second to Chaerea, but Chaerea is probably now taking the leading role (1063n.). **mirum ni:** 230n. **illoc:** 795n. **quoquo pacto:** lit. 'in whatever way (we can manage it)', i.e. 'come what may' (*Ad.* 342 *quoquo pacto tacitost opus*). **ĭdem:** internal acc. with *arbitror.*

1084 recte facitis 'you're doing the right thing', expressing approval (612n. *recte dicis*), rather than gratitude (as Don.).

1084–5 in uostrum gregem | recipiatis: Gnatho is covering himself twice, having already extracted a permanent invitation to Thraso's dinner table (1058–60). **gregem** 'circle' (Cic. *Att.* 6.1.10: *OLD* 3a); the word is contemptuous in tone at *Ad.* 362, but evidently not so here (Fantham (1972) 56). Frangoulidis (130) suggests a metatheatrical reference (*grex* = 'company of actors': *OLD* 3b) with

Gnatho asking to join the *Eun.* troupe. **hoc iam saxum uorso** 'I've been rolling this stone'; for the tense see 448n. According to Don. this is a proverbial phrase for an impossible task, derived from the punishment of Sisyphus, who was compelled in Hades to roll a rock up a hill, from which it always rolled down again (Otto *saxum* 4). In this context *saxum* is also a term of abuse (cf. Pl. *Mil.* 1024, also of a soldier, *nullumst hoc stolidius saxum*). See Fantham (1972) 57, Lilja 28–9.

1086 ac lubenter: A omits the CH. sign before these words, and there would be parallels for attaching them to *recipimus* (591 *ita feci ac lubens*, *An.* 337 *ego uero ac lubens*, *Hau.* 763 *faciam ... ac lubens*). But it suits the characterisation for Chaerea to give enthusiastic support to Phaedria's decision; and Gnatho's acknowledgement (*Phaedria et tu Chaerea*) suggest that both have indicated their assent. **istoc:** i.e. 'your agreement'.

1087 hunc ... prōpīno 'I offer you Thraso'. *propinare* (Gk προπίνειν, lit. 'drink beforehand') is the standard word for drinking someone's health, the normal procedure being to taste the wine in the cup first and then hand it to the person whose health is being drunk. But there seems to be no real parallel for *propinare* + acc. in the sense 'I propose to you as a toast', and T. may be using the word here in its transferred sense 'I make a present of' (Enn. *Sat.* 7 *Enni ... qui mortalibus uersus propinas*, Apul. *Met.* 5.30.2 *cui ... puellas propinare consuesti*: *OLD* 1c). **cŏmĕdendum** 'to be feasted upon', 'to be eaten out of house and home'; cf. Pl. *Mos.* 11–12 *senex ... quem absentem comes.* **placet** 'I approve', 'I like it', 'good idea', here colloquial (*Ph.* 138, *Ad.* 849: *OLD* 4b) rather than formal (1067n.).

1088 dignus est 'he deserves it', i.e. to be used and humiliated; Don. suggests that these words are intended to be heard by Thraso and interpreted by him as a sign that he is in favour. **accede** 'come over here'. **quid agimus?:** here 'how are we doing?'; cf. 1081n.

1089–93 The play ends with a final sample of Thraso's conceit and Gnatho's shameless flattery, presumably taken from Men.'s *Kol.*

1089 quid?: sc. *rogas quid agamus?* **te ignorabant** 'they didn't know your true character'. **mores ostendi tuos** 'I made your character clear', an ambiguous remark (cf. 1079), intended to be interpreted favourably.

1090 collaudaui: sc. *te*. **secundum** 'in accordance with' (*OLD* 5b).

1091 impetraui: here absolute, 'I obtained my request', 'I got my way'. **bene fecisti:** here 'well done!' (674n. *factum bene*), rather than 'that was kind of you' (as at 463). **gratiam habeo:** 391n.

1092 numquam etiam 'never yet' (360n.). **quin** 'without' (791n.).

1093 dixin...? = *nonne dixi?*, 'didn't I tell you?' **in hoc esse uobis** 'that you have in him', ethic dat. **Atticam elegantiam** 'Attic refinement'. Gnatho is referring (ironically) to the nonchalance with which Thraso has greeted the news of his acceptance. The Athenians were noted for their sophistication, described by the Romans in such terms as *sal* ('wit': Cic. *Fam.* 9.15.2) and *lepor* ('charm': Mart. 3.20.9 *lepore tincto Attico sales*).

1094 nil praeter promissumst: i.e. 'it is exactly as you promised', another highly ambiguous remark (cf. 1089). **praeter:** here 'beyond' (*OLD* 2a). **ite hac:** the actors must exit into the stage building, and the obvious house is Thais', where all the other characters (except Parmeno: cf. 1042) are notionally now gathered. The Σ MSS, followed by Don., give these words inappropriately to Gnatho, who is in no position to make such an invitation. **ualete et plaudite:** all T.'s plays end with a request for applause, which in a curtainless theatre signifies to the audience the end of the play. In the MSS this request is preceded by the Greek letter omega, of which the significance is not at all clear. It is implied by Horace, *Ars* 155 (*donec cantor 'uos plaudite' dicat*) that the final *plaudite* was spoken by the *cantor* ('singer', perhaps the musician who accompanied the play), but there is no other evidence to corroborate this. It is more likely that the final address to the audience was spoken either (i) by all the on-stage actors, as in several plays of Pl.'s, signified in the MSS by *grex* (*As.*, *Bac.*, *Epid.*) or *caterua* (*Capt.*, *Cist.*, *Per.*, *Poen.*, *Trin.*), or (ii) by one of the characters (here presumably Phaedria), as in the rest of Pl.'s plays and in the surviving endings of Men.'s (*Dysk.*, *Sam.*, and probably *Mis.*, *Sik.*).

APPENDICES

I. METRE AND SCANSION

1. *Basic principles*[1]

(a) Long and short syllables

Latin verse is quantitative, i.e. it is based on sequences of 'long' (–) and 'short' (⏑) syllables, the convention being that a long syllable takes twice as long to pronounce as a short one. A syllable which ends in a consonant is 'closed' and is by definition long; one which ends in a vowel is 'open' and will be long if the vowel is long (or a diphthong) and short if the vowel is short. The basic rules for syllable division are: (i) a single consonant between two vowels belongs to the following syllable, leaving the preceding syllable open (*mā-ter*, *mă-gis*); (ii) where two consonants occur in succession, the first belongs to the preceding syllable and closes it (*māg-nus*); (iii) however, as an exception to (ii), where the two consonants are a 'mute–liquid' combination (such as *cr*, *tr*, *pl*), both generally belong to the following syllable (*pă-trem*). These principles apply not only within individual words but continuously between words within the line of verse: thus the syllable division of *quid igitur faciam* is *quĭ-dĭ-gĭ-tūr fă-cĭ-ām.*[2]

(b) Elision

Where one word ends with a vowel (or *m*, which is a mark of nasalisation) and the following word begins with a vowel (or *h*, which is a mark of aspiration), the first vowel is 'elided' so that the syllable loses any metrical value (*si me obsecret* = *si m(e)ob-se-cret*, *quom accersor* = *qu(om)ac-cer-sor*, *siquidem hercle possis* = *si-qui-d(em)her-cle pos-sis*). The

[1] The most detailed recent expositions of the metrics of Roman comedy are those of Soubiran (1988) and Questa. The most accessible in English are in editions of the plays of Plautus and Terence, notably those of Gratwick (1993) 40–63, 248–60 (cf. id. (1987) 268–83, *CHCL* II 84–93) and Willcock 141–61 (cf. MacCary–Willcock 211–32). The older discussions of Laidlaw and Lindsay contain useful lists of examples. For basic introductions to Latin metre and scansion see Raven and Halporn–Ostwald–Rosenmeyer.

[2] 'Long' and 'short' syllables are sometimes called 'heavy' and 'light'; for these terms and for the rules of syllable division see Allen (1978) 89–92.

implication of this is that elided vowels were completely lost in pronunciation, but the matter is disputed: it seems *prima facie* unlikely that monosyllables consisting only of a vowel (like the interjection *o*) would disappear without trace.[3]

(c) Lines and feet

Latin verse (apart from lyric verse) is traditionally divided into 'feet' and described in terms of the number of feet in the line; Roman comedy is chiefly made up of 'senarii' (six feet), 'octonarii' (eight feet), and 'septenarii' (seven and a half feet, there being no seven-foot lines). Terence uses two kinds of feet, the iambic, consisting of a short syllable followed by a long (∪ –), and the trochaic, which is the reverse (– ∪). In practice the 'pure' version of the foot is comparatively rare, being obligatory only at the end of the line; elsewhere, the short position can be treated as ambivalent ('anceps') and be filled either by a short syllable or by a long or by the two short syllables into which a long can be 'resolved'. The long position may be filled either by a long syllable or by two shorts; it cannot be filled by a single short syllable, except at the end of the line (by a practice known as *brevis in longo*). Thus a basically iambic line can include tribrachs (∪∪∪), spondees (– –), dactyls (– ∪∪), anapaests (∪∪ –), more rarely proceleusmatics (∪∪∪∪), and (in the final foot) pyrrhics (∪∪); a basically trochaic line can include all of these except the pyrrhic.[4]

(d) Metrical ictus and word accent

The Romans themselves believed that their verse had a metrical beat or pulse ('ictus'), though there was some disagreement whether

[3] Allen (1978) 78–82 argues for total elision of final short vowels, the reduction of *ī* and *ū* to semivowels (*j*, *w*), and the contraction of other long vowels and diphthongs with the following initial vowels. Gratwick (1993) 251–3 offers the simpler formulation that elision creates a compound syllable beginning in one word and ending in the next. Soubiran (1966) provides an exhaustive analysis.

[4] This analysis by feet goes back to antiquity (*GLK* VI 286, 390–3, 556) and provides a useful working model for basic scansion. But it fails to explain a number of features of iambo-trochaic verse; for a more sophisticated model see sect. 4 below, 'The limitations of podic analysis'.

(e.g.) the senarius had six such beats or three.[5] The matter has been much discussed in modern times, and there are scholars who deny the existence of an ictus altogether. If there was one (and this is still the majority view), it will have fallen on the long position of the foot (i.e. on the long syllable or on the first of the two shorts occupying that position). But we cannot suppose that there was necessarily an ictus in every foot or that it was accompanied by a vocal stress or that it was isochronous, i.e. that the beats were evenly spaced as in English accentual verse: this latter supposition involves the unlikely belief that in an anceps position a short syllable and a long syllable took the same amount of time to pronounce.[6] A related question is how far the natural accent of the words coincided with the long positions and hence with the putative ictus; in iambic and trochaic verse it tends to do so for much of the time, which helps to reinforce the pattern of the metre.[7]

(e) Caesura and diaeresis

There is usually a metrical break in the middle of the line, called a caesura when it falls within a foot and a diaeresis when it falls at the end of a foot. This is simply a break between words which helps to shape the line by dividing it into separate 'cola' ('limbs') but does not necessarily involve a pause in sense. Every type of line has a regular position for this central break; in cases where there is no break in this position or the break is blurred (e.g. by an elision or by a monosyllable which goes closely with another word) there is normally a break in the following foot.[8]

[5] Hor. *Ars* 253 *cum senos redderet ictus*; Quint. 9.4.75 *trimetrum et senarium promisce dicere licet: sex enim pedes, tres percussiones habet*; Terentius Maurus 2193–5 (= *GLK* VI 391) *iambus ipse sex enim locis manet | et inde nomen inditum est senario*; | *sed ter feritur, hinc trimetrus dicitur.*

[6] For discussion see Gratwick (1993) 46–8, 59–62, Soubiran (1988) 309–12, Willcock 147–8, Allen (1978) 92–4, 126–8 (cf. id. (1973) 335–59), Questa x–xi. Gratwick allows at most an ictus in alternate feet, Questa denies one altogether.

[7] On coincidence and clash of ictus and accent in Terence see Gratwick (1987) 276–80, Soubiran (1988) 307–36, Laidlaw 3–15.

[8] Soubiran (1988) 63–174 argues that the principal caesura of the senarius comes at the regular position in the third foot even when blurred; conversely Questa 169–71 allows for a transfer from the third to the fourth foot where there is a syntactical pause or a change of speaker at the latter position.

(*f*) *Examples of scansion*

The opening lines of the first scene of *Eunuchus* (46–8), which are iambic senarii, scan as follows:

> quĭ-dĭ-gĭ-|tūr fă-cĭ-|ām? || nō-|nĕ-ām |nē nūnc |quĭ-dēm
> qu(om)āc-cēr-|sō-rūl-|tr(o)ān pŏ-tĭ-|ŭ-sĭ-tă |mē cōm-|pă-rēm
> nōn pēr-|pĕ-tī|mĕ-rĕ-trī-|cūm || cōn-|tŭ-mē-|lĭ-ās?

with the sign | marking the foot-divisions and the sign || marking the caesuras.

In the text of this edition sublinear dots[9] are used to provide some guidance to the reader in a relatively unobtrusive way. They mark the onset of the long positions, whether in iambic or trochaic verse, and thus facilitate the identification of the putative ictus; they should also help with syllable division, the recognition of elisions, and the division into feet:[10]

> quiḍ igitur f̣aciam? ṇon eạm ne ṇunc quiḍem
> quom acc̣ersoṛ ultro? an p̣otiuṣ ita me c̣omparẹm
> non p̣erpeṭi mereṭricum c̣ontuṃeliạs?

For other diacritical marks used in the text see below, section 3(*k*).

2. *The metres of* Eunuchus[11]

(*a*) *Iambic senarius (ia⁶) (593 lines)*

× – | × – | × || – | × – | × – | ∪ ≙

The penultimate syllable is always short (i.e. the final foot must be a pure iamb), but in every other foot the short position can be treated as anceps (×). The final long syllable can be replaced by a *brevis in longo* (^). The normal place for the caesura is after five syllables (i.e. in the middle of the third foot) but it can also come after seven (i.e. in the middle of the fourth foot).

[9] This device is taken over from Gratwick's editions of *Adelphoe* and *Menaechmi*.

[10] In the case of elisions, following the formulation of Gratwick (above, n. 3), the composite syllable is assumed to begin with the first letter of the elided syllable, even when that is a vowel.

[11] For a full discussion of Terence's handling of these metres see Laidlaw 99–122.

(*b*) *Iambic octonarius (ia^8) (150 lines)*

× – | × – | × – | × – | × ‖ – | × – | × – | ⏑ ≙

The penultimate syllable is always short (i.e. the final foot must be a pure iamb), but in every other foot the short position can be treated as anceps (×). The final long syllable can be replaced by a *brevis in longo* (^). There is normally a caesura after nine syllables (i.e. in the middle of the fifth foot); less frequently, this caesura is replaced by a diaeresis after eight syllables (i.e. at the end of the fourth foot), in which case the line is treated metrically as two half-lines and the rules for the final foot apply to the fourth:

× – | × – | × – | ⏑ ≙ ‖ × – | × – | × – | ⏑ ≙

(*c*) *Iambic septenarius (ia^7) (101 lines)*

× – | × – | × – | ⏑ ≙ ‖ × – | × – | × – | ⏓

The iambic septenarius is a 'catalectic' version of the iambic octonarius, i.e. it is basically the same as the octonarius but has the last syllable missing. But the centre of the line is treated differently: the diaeresis at the end of the fourth foot is now the rule rather than the exception. In all feet except the fourth the short position is treated as anceps. The final syllable of the line is 'indifferent' (⏓), i.e. long or short but not resolvable into two shorts; in practice it is usually long.

(*d*) *Trochaic octonarius (tr^8) (22 lines)*

– × | – × | – × | – ⏓ ‖ – × | – × | – × | ⏓

The line is divided into two by a diaeresis at the end of the fourth foot and the two halves are identical. The short position is treated as anceps in every foot, except for the fourth and eighth, where it is treated as indifferent.

(*e*) *Trochaic septenarius (tr^7) (217 lines)*

– × | – × | – × | – ⏓ ‖ – × | – × | – ⏑ | ≙

This is the catalectic version of the trochaic octonarius. It has a diaeresis at the end of the fourth foot, and the anceps position in that

foot is normally treated as indifferent. In all other feet the short position is treated as anceps, except in the seventh foot where it is kept short (i.e. there is a pure trochee). The final long syllable can be replaced by a *brevis in longo*.

(*f*) *Shorter lines*
There are also seven four-foot iambic lines ('quaternarii', often called 'dimeters' after their Greek model) of the form

× – | × – | × – | ⏑ ≙

one trochaic 'dimeter' of the form

– × | – × | – × | – ⏓

and one catalectic trochaic 'dimeter' (three and a half feet) of the form

– × | – × | – ⏑ | △

These lines occur only in passages of mixed-metre recitative. They are identical with the last four feet of the iambic senarius, trochaic octonarius, and trochaic septenarius respectively.

3. *Terentian prosody*

There are a number of ways in which the scansion of early Latin verse differs from that of classical Latin verse. The following are the most important for Terence.

(*a*) *Iambic shortening*
An iambic word, or an initial iambic sequence in a group of words, can have its second syllable shortened, so that ⏑ – becomes ⏑ ⏑. This phenomenon is primarily a function of the word accent: iambic words are accented on their first syllables in Latin, and the second syllable, being unaccented, is readily shortened (thus *pŭtŏ*, *ămŏ*). Iambic shortening is very common in Plautus and Terence and typically takes place in the following contexts.

(i) In self-contained iambic words, where the shortening is caused by the word accent on the first syllable (*Eun.* 86 *éhĕm*, 129 *quídĕm*, 139 *áĭt*, 160 *ámăs*, etc.)

(ii) in sequences beginning ⏑ – ×, where the shortening is caused by the word accent on the third syllable (*Eun.* 19 *it(a) ŭt fácere*, 22 *magĭstrátus*,[12] 86 *quis hĭc lóquitur*, 159 *eg(o) ĕxclúdor*, etc.).

(iii) More rarely, in sequences beginning ⏑ – × with no word accent on the third syllable (*Eun.* 233 *quid ĭnterest*, 382 *an ĭd flagitiumst*, 737 *quod ĭntellexi*, 810 *sat hŏc tibi*), where the determining factor seems to be a weak word accent on the first syllable enhanced by the metrical ictus on that syllable.[13]

The first syllables of forms of *ille* and *iste* (also of *eccum*, *eccam*, etc.) tend to attract iambic shortening (*Eun.* 71 *et ĭllam*, 79 *sed ĕccam*, 94 *eg(o) istuc*, 151 *sin(e) ĭllum*, etc.), even though it is in principle only unaccented syllables which are liable to this process; the implication is that the accent on these words was a very weak one or perhaps that it originally fell on the second syllable.

(*b*) *Synizesis*

Two successive vowels may coalesce to make a single syllable. This happens frequently (but not invariably) in Plautus and Terence with the oblique forms of the pronoun *is* (*Eun.* 31 *eās*, 97 *eō*, 135 *eām*, 303 *eī*, etc.), with the gen. sing. of demonstrative pronouns (*Eun.* 370 *illius*, 621 *eius*, 746 *huius*), with possessive adjectives (*Eun.* 231 *meō*, 270 *suām*, 428 *tuōm*, etc.), with forms of *deus and dea (Eun.* 302 *deāeque*), with fifth declension nouns (*Eun.* 540 *rei*, 801 *diei*, 1053 *spei*), with the perfect of esse (Eun. *300 fuisse*), and with a few indeclinable words (*Eun.* 14 *dehinc*, 56 *proin*, 278 *deōrsum*, 301 *praeut*). Where these words are of iambic shape, they could alternatively be scanned as two shorts by iambic shortening, but the scansion by synizesis is probably to be preferred.[14]

[12] Iambic shortening is not so common with polysyllabic words, being restricted to a small number of nouns (*An.* 887 *senĕctutem*, *Hau.* 1025 *uolŭntate*, *Eun.* 1034 *uolŭptatum*, *Hec.* 848 *uenŭstatis*).

[13] It is notable that this type of shortening occurs only when the first syllable does bear the metrical ictus. In fact the metrical ictus either precedes or follows the shortened syllable in all cases of iambic shortening and could be argued to have a contributory effect, but its relevance is often denied. For general discussions of iambic shortening see Gratwick (1993) 255–6, Soubiran (1988) 242–52, Willcock 144–5, Questa 31–70, Laidlaw 16–25, Lindsay 35–59.

[14] Soubiran (1988) 179–84 prefers synizesis, as does Gratwick (1993) 276; see also Questa 79–85, Laidlaw 25–8, 67–9, Lindsay 59–70.

(*c*) *Enclisis*

The enclitic *quidem* when attached to a word causes a preceding long syllable to be shortened (*Eun.* 50 *sĭquidem*, 228 *hĭcquidem*, 365 *quĭquidem*, 374 *quandŏquidem*, 731 *tŭquidem*).[15]

(*d*) *Apocope*

(i) Final *s* may be discounted when it would close a short syllable, i.e. when the preceding vowel is short and the following word begins with a consonant; the practice is common in early Latin and is found as late as Lucretius, though in Cicero's day it was regarded as *subrusticum* (*Orat.* 161). However, apart from common colloquialisms involving the suffix *-n*(*e*), such as *satin* and *uiden*, and some cases of prodelision (see below), there are very few places in Terence where we can say for certain that the *s* is discounted; many of the potential cases either occur in anceps syllables, where a short and a long syllable are equally possible, or involve iambic words, where a short syllable, if required, could equally be the product of iambic shortening (*Eun.* 36 *magĭs*, 196 *meŭs*, 220 *opŭs*, 222 *nimĭs*, 265 *cibŭs*, etc.). In fact the only indisputable examples of apocope of *s* in *Eun.* are at 555 and 1045, where the metre requires *laetŭ' sim* and *ausŭ' sim* at the end of the line or half-line; and the other clear examples in Terence, a dozen in number, are similarly confined to line endings (e.g. *Ad.* 429 *usŭ' sit*, 873 *desertŭ' sum*). On the other hand there are a fair number of cases where the metre requires a long syllable, i.e. the *s* has to be counted (*Eun.* 12 *thesaurūs sibi*, 45 *Eunuchūs uelit*, 50 *nil priūs neque fortius*, 105 *plenūs rimarum*, 122 *solūs dedit*, etc.); there is a clear contrast here with Plautus, who has very few such examples. It seems therefore that, whereas apocope of *s* was the general rule for Plautus, it was treated by Terence as only an occasional licence for metrical convenience.[16]

(ii) Final *e* is frequently discounted in the suffix *-ne* (*Eun.* 65 *egon*, 86 *tun*, 99 *sicin*, 101 *potin*, 208 *satin*, 217 *censen*, etc.) but otherwise very

[15] The scansions *sĭquidem* and *quandŏquidem* in fact remain standard in later dactylic verse (Lucr. 2.980, Catul. 101.5, Virg. *Ecl.* 3.55, Ov. *Am.* 3.7.17, Juv. 6.621, etc.). On enclisis see Questa 71–8.

[16] So Gratwick (1987) 274; Lindsay and Laidlaw on the other hand regard apocope of *s* as Terence's standard practice whenever the metre allows it. On apocope see Questa 13–21, Laidlaw 56–8, Lindsay 71–3.

rarely. *ill'* is found at *Eun.* 618 and about a dozen times in Terence altogether; *nemp'* is found at *Ph.* 307.

(*e*) *Prodelision*

Prodelision of *es* and *est* is regular in Terence (e.g. *Eun.* 1 *quisquamst* = *quisquam est*, 188 *gerundust* = *gerundus est*, 273 *tristi's* = *tristis es*, 304 *tu's* = *tu es*). The middle two examples imply apocope of the final *s* of the preceding word.[17]

(*f*) *Archaic long vowels*

In a number of verb and noun endings, vowels which are short in classical Latin were originally long. The chief examples are third person verbs ending in *-at*, *-et*, and in some cases *-it* (not in futures, future perfects, and third conjugation presents) and noun, verb, and comparative adjective endings in *-ar*, *-er*, and *-or*. In the vast majority of cases in Terence the length of these vowels cannot be established in that either (i) the syllable is closed (i.e. followed by a consonant) and therefore long irrespective of the length of the vowel or (ii) the syllable occurs in an anceps position where it may be long or short or (iii) the word is of iambic shape so that a short syllable, if required by the metre, could equally be the product of iambic shortening (*Eun.* 78 *habĕt*, 107 *fuĭt*, 132 *uidĕt*, 146 *sorŏr*, etc.). In fact there is only one place in Terence where the shortness of a vowel before *t* or *r* is guaranteed by the metre (*Ad.* 453 *audirĕt haec*) as compared with some thirty-four cases where the vowel is apparently long; however, almost all of these occur in places in the line where we may suspect the operation of *brevis in longo* or where a different metrical explanation is possible (*Eun.* 116 *matĕr ŭbi*). There is thus no conclusive evidence by which to determine Terence's preferred practice.[18]

(*g*) *Hiatus*

Hiatus, i.e. the non-elision of a final vowel in circumstances where elision would normally take place, is relatively common in Plautus

[17] On prodelision see Questa 23–5, Laidlaw 30–2.

[18] See below on *brevis in longo* and resolved syllables. On archaic long vowels see Questa 9–11, who claims that Plautus maintained the original length as his regular practice, and Laidlaw 54–5, 59–63, who inclines to the same opinion for Terence.

and is part of the informality of the verse of comedy. It is much less common in Terence, and it is not always easy to see why he allows it in any particular place. It is primarily associated with changes of speaker (*Eun.* 371, 409, 433, 697) and other pauses (*Eun.* 306, 307, 591, 701); these 'logical' breaks sometimes coincide with 'metrical' breaks (five of these eight *Eunuchus* examples occur at central diaereses and caesuras), but in Terence as a whole metrical considerations do not seem to be paramount. It is often possible to avoid awkward cases of hiatus by minor emendation of the text; see the notes on *Eun.* 328, 371, 733, 968.[19]

(*h*) *Prosodic hiatus*

This is another substitute for elision, in which a long vowel at the end of one word is shortened (rather than elided) before a short vowel at the beginning of the next. In the typical example the first word is a monosyllable and becomes the first of a pair of short syllables replacing a long (*Eun.* 22 *quŏm ĭbi*, 98 *praĕ ămore*, 119 *rĕm hăbebam*, 140 *nĕ ŭbi*, 186 *tĕ ămo*, etc.). Prosodic hiatus can also arise between two long vowels, if the second is shortened by iambic shortening, but these cases are always uncertain, since they offer an alternative scansion by simple elision (*Eun.* 65 *quaĕ ĭllum* or *qu*(*ae*) *īllum*, 68 *uĭ ĕxpresserit* or *u*(*i*) *ēxpresserit*, 70 *ŏ ĭndignum* or (*o*) *īndignum*, 81 *nĕ ĭllud* or *n*(*e*) *īllud*, etc.). The former scansion is probably to be preferred after monosyllables like *o* or *em*, which would otherwise disappear completely, and before forms of *ille* and *iste*, which are generally inclined to accept iambic shortening, but it seems impossible to establish any general rule for the other cases. Apart from these main groups there are occasional examples where prosodic hiatus is to be assumed in an anceps position rather than an irregular 'full' hiatus (*Eun.* 163 *nŭm ubi*, 312 *sĭ adeo*, 656 *aŭ obsecro*, 662 *quŏ ille*).[20]

[19] On hiatus see Questa 86–97, Laidlaw 82–95, Lindsay 221–54. Of Laidlaw's 44 examples for Terence, 18 coincide with the diaeresis of the longer lines or the caesura of the senarius.

[20] On prosodic hiatus see Soubiran (1966) 329–86, who prefers elision to prosodic hiatus plus iambic shortening in doubtful cases (cf. id. (1988) 182–3). Laidlaw 82–95 is more inclined to allow prosodic hiatus in these cases; Gratwick (1993) 254 argues for different treatment in different metrical positions.

(*i*) *Brevis in longo*

As we have seen, *brevis in longo*, which is standard at the ends of lines, is permitted also at the ends of half-lines, notably at the diaeresis of the iambic septenarius and octonarius. The majority of examples in Terence do occur at this point (*Eun.* 265 *facît*, 1014 *insupêr*, 1023 *munerê*); and of the rest a high proportion occur at other colon boundaries, the so-called loci Jacobsohniani, namely at the end of the fourth foot of the iambic senarius (*Eun.* 484 *erît*), the end of the second or sixth foot of the longer iambic lines (*Eun.* 264 *uocabulâ*) and in the middle of the second or sixth foot of the trochaic septenarius (*Eun.* 230 *turpitêr*, 789 *omniâ*, 1082 *accipît*). *Brevis in longo* occasionally coincides with a syntactical pause, but (in contrast to hiatus) is primarily a metrical phenomenon.[21]

(*j*) *Resolved syllables*

Resolution of long syllables is in practice subject to various restrictions, of which the most important are the following.

(i) Ritschl's Law. The two short syllables must be in the same word (*Eun.* 1 *stŭdĕat*, 2 *mĭnŭme*, 6 *quĭă*) or in two closely connected words. In the latter case the first of the two words is typically either a monosyllable (*Eun.* 7 *ĕt ĕasdem*, 59 *ĭn ămore*) or an elided disyllable (*Eun.* 19 *ĭt(a) ŭt*, 21 *sĭb(i) ŭt*); more rarely it may be a disyllabic preposition (*Eun.* 726 *intĕr ĕos*). This law, which is in effect a law against 'split resolutions', is occasionally broken in the first foot of a line but only when that foot constitutes a dactyl (*Eun.* 99 *sīcĭn ăgis*, 475 *nūmquĭd hăbes*, 523 *ēcquĭs ĕam*, 844 *uēnĭt ŭbi*).

(ii) Hermann's Law. The two short syllables must not be the final syllables of a word of more than two syllables. This law, sometimes referred to as the law against 'broken anapaests' in that it prohibits the sequence ⏑ ⏑/– except after self-contained pyrrhic words (⏑ ⏑), is also occasionally broken in the first foot when the first foot constitutes a dactyl (*Eun.* 348 *dēsĭnĕ iam*). There is no objection to

[21] On the loci Jacobsohniani see Willcock 146–7, Questa 151–6. Laidlaw 83–8 denies their importance for Terence; but of the 32 examples of *brevis in longo* which he lists 21 are at the central diaeresis and eight at loci Jacobsohniani.

broken anapaests covered by elision (*Eun.* 582 *contĭnŭ(o) haēc,* 618 *contĭnŭ(o) īrasci,* 784 *consĭlĭ(um) īllud*).[22]

(*k*) *Diacritical marks*

In the text of this edition, short syllables created by iambic shortening or prosodic hiatus or enclisis are marked short (˘); short syllables standing in place of long (*brevis in longo*) are marked with an apex (^); final long vowels left unelided in hiatus are marked long (¯); synizesis is marked with a link (⁀); and apocope (including examples before prodelision of *es*) is marked by an apostrophe ('). In doubtful cases where a 'regular' scansion is also possible the diacritical marks are omitted.

In addition, in the commentary the length of *vowels* is occasionally marked where it is judged that this may be helpful.

4. *The limitations of podic analysis*[23]

The above discussion follows traditional accounts of Latin metrics in regarding the iambic and trochaic metres as consisting of lines of a number of more or less identical iambic or trochaic feet. But this approach has three limitations.

(*a*) It disguises the fact that iambic and trochaic rhythms are in the end identical, i.e. they both consist of an alternation of long and short syllables with a putative ictus of whatever kind falling on the long syllables. It has often been observed that the iambic senarius is identical with the last six 'feet' of the trochaic septenarius, or, to put it another way, a trochaic septenarius is an iambic senarius with three extra syllables added at the front:

× – × – × || – × – × – ∪ △ (ia^6)
– × – × – × – ⏓ || – × – × – ∪ △ (tr^7)

Most of the rules which metricians have discovered for one apply equally to the other, and what we call a caesura in the former is called a diaeresis in the latter when in fact there is no real distinction.

[22] On Ritschl's Law see Questa 125–9, Laidlaw 33–5, 39–42, Lindsay 80–103; on Hermann's Law see Questa 129–35, Laidlaw 35–6, 40, Lindsay 90–2.

[23] This section depends heavily on the work of Gratwick (1993) 40–63, 248–60 (cf. id. (1987) 276–83, *CHCL* II 86–93).

(*b*) It disguises the fact that the various feet of the line are not identical. The iambic senarius is derived from the iambic trimeter of Greek drama, so called because it consists not of six feet but of three 'measures' of the shape × – ∪ –, i.e. anceps (×) plus cretic (– ∪ –):

(trimeter) × – ∪ – | × – ∪ – | × – ∪ △
(senarius) × – | × – | × – | × – | × – | ∪ △

Similarly, the trochaic septenarius is derived from the Greek trochaic tetrameter catalectic, which consists of four measures of the shape – ∪ – × (i.e. cretic plus anceps) with the last syllable of the last measure missing:

(tetr.) – ∪ – × | – ∪ – ⏕ | – ∪ – × | – ∪ △
(sept.) – × | – × | – × | – ⏕ | – × | – × | – ∪ | △

The difference is that in the Greek metres the alternate feet (second, fourth, sixth of the iambic trimeter, first, third, fifth, seventh of the trochaic tetrameter) are always 'pure' (i.e. the short syllable is compulsory), whereas no such rule applies to the Latin equivalents. There is none the less a significant statistical difference in the incidence of pure feet between the odd and even feet in the Latin metres, which means that the Romans had by no means lost the distinction.[24]

(*c*) It disguises the significance of the cretic (– ∪ –) as a final cadence in iambic and trochaic metres. Not only do the iambic senarius, iambic octonarius, and trochaic septenarius all end with a cretic, but the Roman treatment of the central diaeresis of the long iambic lines and of the loci Jacobsohniani also depends on the sense of cadence established by a cretic followed by a word-end. The idea of cadence also provides an explanation of the law discovered by Luchs that a final self-contained iambic word at the end of an iambic line (or half-line) or a trochaic septenarius must not be preceded by another iambic word or by the iambic ending of a longer word; this arrangement would create a 'false' cretic cadence which (as it were)

[24] Statistics in Soubiran (1988) 28–41 and (for Plautus) in Gratwick (1993) 257–60 show that, though spondees still predominate in the even-numbered feet of the ia^6 and the odd-numbered feet of the tr^7, these feet are more than twice as likely as the others to be 'pure'.

came 'a foot too early'. The idea of a cretic cadence must also lie behind Meyer's Law, which lays down that, if a word ends at the end of the second or fourth foot of the iambic senarius (or at the corresponding places of the trochaic septenarius) that foot must be a pure iamb, which is another way of saying that word-break at these places must be preceded by a cretic.[25]

These aspects of iambic and trochaic verse can best be appreciated by adopting an alphabetic notation, which represents the iambic senarius in the form

ABCD ABCD ABcD

and the trochaic septenarius in the form

BCDA BCDA BCDA BcD,

using lower-case letters for short anceps and resolved syllables and the sign / to mark word-end where significant.[26] In this notation the iambic senarii of the first two lines of *Eunuchus*

si quisquamst qui placere se studeat bonis
quam plurumis et minume multos laedere

would appear as

ABCD	aBcD	aaBcD/
ABcD/	AbbCD	ABcD (d^)/

and the trochaic septenarii of the last two lines

dixin ego in hoc esse uobis Atticam elegantiam?
nil praeter promissumst. ite hac. uos ualete et plaudite

would appear as

BCddA	BcDA	BcDa	BcD/
BCDA	BCDA	BcDA	BcD(d^)/

[25] On Luchs's Law see Gratwick (1993) 56, Soubiran (1988) 383–9, Willcock 148, Questa 188–94, Laidlaw 100–4, Lindsay 105–6; on Meyer's Law Gratwick (1993) 56, Soubiran (1988) 337–68, Ceccarelli, Questa 194–206, Lindsay 11–18.

[26] This is Gratwick's method, derived ultimately from Handley (1965) 56–73.

Among other things, this notation (i) makes clear the close relationship between iambics and trochaics, (ii) maintains the distinction between the A and C positions and between B and D, (iii) clearly identifies the cadence BcD/ when it occurs, (iv) enables the loci Jacobsohniani to be more simply perceived as 'instances of BcD/ other than at the central diaeresis', (v) allows Luchs's Law to be reformulated as 'forbidding the line-ending aB/cD/ but allowing AB/cD/', and (vi) allows Meyer's Law to be reformulated as 'favouring BcD/ over BCD/ in all positions'. It also facilitates a more illuminating approach to mixed-metre recitative, which can be seen not as a seemingly arbitrary succession of iambic and trochaic lines of different lengths, but as being made up of a series of continuous 'systems' of the form (A)BCDABCDABCD. . . . , each terminating in a final cadence BcD/.[27]

II. THE REMAINS OF MENANDER'S *EUNOUCHOS* AND *KOLAX*[28]

1. *Quotations of* Eunouchos

Fr. 1 = K–T 161 (Don on *Eun.* 46)[29]

ἀλλὰ τί ποήσω;

But what am I to do?

[27] In conventional terms the sequence tr^8, tr^7, ia^8 (or ia^4) is notably common, which creates a continuous sequence BCDABCDA . . . , ending in BcD/. On systems in Terence see Gratwick (1987) 268–9.

[28] The remains consist of quotations from antiquity and papyrus fragments. Given here are the more complete lines from the papyri and those quotations which shed light on the plot of Menander's play or are interesting from the point of view of Terence's adaptation. For the complete texts see Arnott's Loeb edition (II 153–203 for *Kol.*), *PCG* VI (forthcoming), K–T I 110–19, II 66–9; major fragments in Sandbach's OCT² 165–74 (cf. *CGFP* 171–9); translations in Arnott's Loeb and Miller's Penguin edition; discussion of the *Eun.* fragments in Minarini 31–58.

[29] Cf. 46n.

Fr. 2 = K–T 162. (Stob. *Ecl.* 4.44.38)[30]

μὴ θεομάχει μηδὲ προσάγου τῶι πράγματι
χειμῶνας ἑτέρους, τοὺς δ' ἀναγκαίους φέρε.

Don't fight the gods or add to your troubles further tempests, but bear the ones you have to bear.

Fr. 3 = K–T 163 (Don on *Eun.* 689)[31]

οὑτοσὶ δὲ γαλεώτης γέρων.

This is a lizard of an old man.

See further 306n.

2. *Quotations and fragments of* Kolax

(*a*) *Quotations from antiquity*

Fr. 1 = K–T 1 (Athenaeus 14 659d)

Menander in Kolax makes the cook serving the celebrants ('tetradists') at the feast of Aphrodite Pandemos speak as follows:

σπονδή. δίδου σὺ σπλάγχν' ἀκολουθῶν. ποῖ βλέπεις;
σπονδή. φέρ', ὦ παῖ Σωσία. σπονδή. καλῶς
ἔχει. θεοῖς Ὀλυμπίοις εὐχώμεθα
Ὀλυμπίασι, πᾶσι πάσαις – λάμβανε
τὴν γλῶτταν ἐν τούτωι – διδόναι σωτηρίαν,
ὑγίειαν, ἀγαθὰ πολλά, τῶν ὄντων τε νῦν
ἀγαθῶν ὄνησιν πᾶσι. ταῦτ' εὐχώμεθα.

A libation! You there, follow me and serve the offal. What are you gaping at? A libation! Come on, Sosias boy. A libation! Well done! Let us pray to the Olympian gods and goddesses, all of them, male and female – take the tongue meanwhile – to grant us safety, health, many good things, and for all of us the

[30] Cf. 77–8n. [31] Cf. 689n.

enjoyment of the good things we now possess. Let this be our prayer.

Fr. 2 = K–T 2 (Athenaeus 10 434c)[32]

ΒΙΑΣ ΣΤΡΟΥΘΙΑΣ

(ΒΙ.) κοτύλας χωροῦν δέκα
ἐν Καππαδοκίαι κόνδυ χρυσοῦν, Στρουθία,
τρὶς ἐξέπιον μεστόν γε. (ΣΤ.) Ἀλεξάνδρου πλέον
τοῦ βασιλέως πέπωκας. (ΒΙ.) οὐκ ἔλαττον, οὐ
μὰ τὴν Ἀθηνᾶν. (ΣΤ.) μέγα γε.

BI. In Cappadocia three times I drained a gold cup holding five pints, full to the brim. ST. You have drunk more than King Alexander. BI. No less, by Athena. ST. A mighty feat.

Fr. 3 = K–T 3 (Plutarch, *Moralia* 57a)[33]

As Strouthias, going round with Bias and mocking his stupidity with praises, said: 'You have drunk more than King Alexander' and

γελῶ τὸ πρὸς τὸν Κύπριον ἐννοούμενος.

I laugh when I think of the one about the Cypriot.

Fr. 4 = K–T 4 (Athenaeus 13 587d)[34]

Menander in Kolax lists the following courtesans:

Χρυσίδα, Κορώνην, Ἀντίκυραν, Ἰσχάδα,
καὶ Ναννάριον ἔσχηκας ὡραίαν σφόδρα.

You have had Chrysis, Korone, Antikyra, Ischas, and the very beautiful Nannarion.

Fr. 5 = K–T 5 (Erotian p. 116 Nachmanson)[35]

ἀλλ' οὐδὲ γεννήτην δύναμ' εὑρεῖν οὐδένα
ὄντων τοσούτων ἀλλ' ἀπείλημμαι μόνος.

[32] Cf. 391–453nn. [33] Cf. 420, 498nn. [34] Cf. 391–453nn. [35] Cf. 238n.

But I can't find even a single fellow clansman out of so many, but am left alone.

Fr. 8 = K–T 8 (Zenobius 2.82)[36]

Βοῦς Κύπριος.

Cypriot ox.

Equal to 'you are a dung eater'. For oxen in Cyprus are said to eat dung. Menander mentions this proverb in *Kolax*.

(*b*) *Papyrus fragments*

The main papyrus remains consist of two fragments (P. Oxy. 409 and 2655) from a roll of the second century AD, which contained a series of excerpts from the play. Together these amount to 118 lines (covering five different scenes), of which only about 50 are complete or nearly complete. These are supplemented by a much more fragmentary papyrus (P. Oxy. 1237) which has scanty remains of another 30 lines of the second scene. The lines are here numbered as in the OCT.

1–13 Fragmentary remains of an expository monologue, in which the speaker (probably the young man Pheidias) laments his lot ('wretch', 'so miserably'). It appears that the plot is the typical one in which the son is embroiled in a love affair while the father is away overseas ('on some business', 'empty house to me'), though the implications of the words 'the child' and 'to managers' (or 'guardians') are not so clear. The speaker seems to be preparing to play host to a gathering ('our gathering', 'host', 'told me to receive'), which may well be the festival of Aphrodite referred to in fr. 1.

14–84 Pheidias is consoled by a second speaker who complains about Bias' ill-gotten gains. The first twenty lines are fragmentary. The phrases 'cheer up', 'me cheer up?', '(don't) talk nonsense', 'Athena save me' suggest that Pheidias is being inconsolable, and the words 'suddenly Bias' imply that the soldier Bias is the cause of his troubles. All this suggests rivalry over a girl, though no girl is

[36] Cf. 420n.

mentioned in the fragments. The second speaker is probably Pheidias' parasite Gnathon (see Intro. sect. 3).

(ΓΝ.) κατέπτηκέν ποθεν 40
πόλ[ιν προδούς τι]ν' ἢ σατράπην ἢ στ[ρατόπεδον
..[ ]νεστι. δῆλός ἐστι. (ΦΕΙ.) πῶς;
(ΓΝ.) οὐθεὶς ἐπλούτησεν ταχέως δίκαιος ὤν·
ὁ μὲν γὰρ αὑτῶι συλλέγει και φείδεται,
ὁ δὲ τὸν πάλαι τηροῦντ' ἐνεδρεύσας πάντ' ἔχει. 45
(ΦΕΙ.) ὡς ἄδ[ικον εἶπας]. (ΓΝ.) ὀμνύω τὸν Ἥλιον,
εἰ μὴ φέ[ρων ὁ παί]ς ὄπισθ' ἐβάδιζέ μου
τὰ Θάσ[ια καί τις] ἦν ὑπόνοια κραιπάλης,
ἐβόω[ν ἂν αὐτῶι παρα]κολουθῶν ἐν ἀγορᾶι·
"ἄνθρωπε, πέρυσι πτωχὸς ἦσθα καὶ νεκρός, 50
νυνὶ δὲ πλουτεῖς. λέγε, τίν' εἰργάζου τέχνην;
τοῦτο γ' ἀπόκριναι· πόθεν ἔχεις ταῦτ; οὐκ ἄπει
ἐκ τῆς [ὁδοῦ 'τέρ]ωσε; τί διδάσκεις κακά;
τί λυσιτελεῖν ἡμῖν ἀποφαίνεις τἀδικεῖν;"

GN. He flew in from somewhere, [having betrayed] a city or a satrap or an [army].... It's obvious. (PH.) How do you mean? (GN.) No honest man ever got rich quickly. For one man scrapes and saves for himself, and the other ambushes the long-time saver and takes the lot. (PH.) How [unjust]. (GN.) I swear by the Sun, that, if [my slave] had not been walking behind me carrying the Thasian wine and I might have been suspected of drunkenness, I would have followed him and shouted [at him] in the market: 'Hey, fellow, last year you were a beggar and a corpse, but now you're rich. Tell me, what trade have you been practising? Answer me this: where did you get all this from? Get out of here! Go somewhere else! Why do you teach us wickedness? Why do you demonstrate to us that injustice pays?'

The scene is continued in P. Oxy. 1237, but the text is very fragmentary. Daos is twice identifed as a speaker, and must have joined the conversation. Gnathon, who is addressed in the vocative, continues to be present.

85–94 A slave (presumably Daos) warns his young master (presumably Pheidias) on the damage that flatterers can do (presumably with reference to the activities of Bias' flatterer Strouthias):

(ΔΑ.) εἷς ἐστιν, εἷς 85
δι' οὗ τὰ πάντ' ἀπόλωλε, τρόφιμε, πράγματα
ἄρδην. λέγω σ[υνελώ]ν· ὅσας ἀναστάτους
πόλεις ἑόρακα[ς, τ]οῦτ' ἀπολώλεκεν μόνον
ταύτας ὃ νῦν διὰ τοῦτον ἐξεύρηκ' ἐγώ.
ὅσοι τύραννοι πώποθ', ὅστις ἡγεμὼν 90
μέγας, σατράπης, φρούραρχος, οἰκιστὴς τόπου,
στρατηγός – οὐ [μὴν] ἀλλὰ τοὺς τελέως λέγω,
ἀπολωλότας – [νῦν τ]οῦτ' ἀνήιρηκεν μόνον,
οἱ κόλακες· οὗτοι δ' εἰσὶν αὐτοῖς ἄθλιοι.

(DA.) There is one person, one, master, who has completely ruined everything. I tell you [in a word], all the cities which you have seen uprooted have been destroyed by this one thing, which I have now discovered through him. All the tyrants, every great leader, satrap, garrison-commander, colony-founder, general – and I mean those who have been utterly destroyed – this one thing has ruined them, flatterers. It is they who reduce people to misery.

95–119 Someone is giving advice (presumably to Phaedria) to keep on guard himself and to try to catch his enemy (presumably Bias but possibly the pimp) off guard. Some have seen this as a continuation of the previous scene, so that the speaker is still Daos, and this cannot be ruled out. But the thought takes a new direction, and it may be better to assign this advice to Gnatho in the role of scheming parasite:[37]

(ΦΕΙ.) σοβαρὸς μὲν ὁ λόγος· ὅ τι δὲ τοῦτ' ἐστίν ποτε 95
οὐκ οἶδ' ἔγωγε. (ΓΝ.) πᾶς τις ἂν κρίνας κακῶς
εὔνουν ὑπολάβοι τὸν ἐπιβουλεύοντά σοι.
(ΦΕΙ.) κἂν μὴ δύνηται; (ΓΝ.) πᾶς δύναται κακῶς ποεῖν
ἂν μὴ φυλάττηι τὸν σφόδρ' ἰσχυρὸν [
. . .
οὔ σ' ἄρα φυλάξει. παῖδες. ἐκτριβ[ήσεται
ἤτοι ποθ' οὗτος ἢ σύ· πιστευθεὶς δ[115
ὑπεναντίον τε μηθὲν ὧν ποεῖ[ς ποεῖν
δόξας, ἔχεις τὸν ἄνδρ' ἀφύλακτον, ἐ[
τῶν πραττομένων, τῆς οἰκίας· ὃν [δ' ἂν τρόπον
βούληι διοικηθήσεται τὰ λοιπά σοι.

[37] So Arnott in his Loeb edition; cf. Webster (1974) 159–60.

(PH.) A grim warning! But I don't know what this is all about. (GN.) Anyone who supposed the man plotting against you to be your friend would be making a sorry mistake. (PH.) Even if he has no means? (GN.) Every one has the means to harm even the very strong if they are not on their guard. [*There follow some fragmentary lines which suggest that even the pancratiast Astyanax could be overpowered by someone who caught him lying down.*] So he won't be on his guard against you. Slaves! (*He knocks at the door.*) Either he will be wiped out or you will. If you're trusted and don't seem to be doing anything different from what you usually do, you have the fellow off his guard, [away from] the action, [out of] the house. You can manage the rest as it suits you.

120–32 A monologue spoken by a pimp, who is afraid that a penniless neighbour (presumably Pheidias) will object to the girl's sale to a wealthier rival (presumably Bias) and come with friends to kidnap her:

χ]οῦτ[ος ῥ]α]χ[ισ]τ[ὴ]ς φανερός; οὐ λιμοὶ [τύλους 120
ἔχοντες ἐν ταῖς χερσίν, ἄλλο δ' οὐδὲ ἕν,
ὧν ἔσθ' ὁ γείτων. ἀλλ' ἐὰν αἴσθηθ' ὅμ[ως
πρόσεισιν ἑξήκονθ' ἑταίρους παραλαβών,
ὅσ]ους Ὀδυσσεὺς ἦλθεν εἰς Τροίαν ἔχων,
βο]ῶν ἀπειλῶν· "ἄν σε μή, μαστιγία, . . . 125
ἄλλωι π]έπρακας πλέον ἔχοντι χρυσίο[ν"
. . . .]. . τί[ ] . . . πωλῶ; μὰ τοὺς δώδεκα θεούς,
οὐ δε]όμενος διὰ τοῦτον. ἣ μί' ἐλάμβανεν
ὅσον οὐχ]ὶ δέκα, τρεῖς μνᾶς ἑκάστης ἡμέρας
παρὰ τοῦ] ξένου. δέδοικα δ' οὕτω λαμβάνειν· 130
ἐκ τῆς ὁ]δοῦ γὰρ ἁρπάσονθ', ὅταν τύχηι,
αὐτήν.] δικάσομαι, πράγμαθ' ἕξω, μάρτ[υρας . . .

The fellow's clearly an [impostor]. They're just starvelings, aren't they, with [calluses] on their hands but nothing *in* them, and my neighbour's one of them. Even so, if he finds out, he'll come here with sixty companions, as Odysseus had when he went to Troy, shouting and threatening 'If I don't [get] you, you villain, . . . ! You've sold [my girl] to someone else with more money.' Why should I sell her? No, by the twelve gods, [not through pressure from] him. She brings in single-handed as

much as ten girls, three minas a day from the foreigner. But I'm afraid of making money like this. For they'll kidnap her in the street when they get the chance. I'll take them to court, and have all that bother, witnesses ...

BIBLIOGRAPHY AND REFERENCES

1. THE MANUSCRIPTS

A = codex Bembinus (Vat. lat. 3226), 4th–5th c.
Σ = consensus of Calliopian MSS, 9th–11th c.
  Γ = consensus of CEFOPY
C = codex Vaticanus (Vat. lat. 3868), 9th c.
E = codex Riccardianus (Flor. 528), 11th c.
F = codex Ambrosianus (Ambr. H 75 inf.) 10th c.
O = codex Dunelmensis (Bodl. Auct. F 2.13), 12th c.
P = codex Parisinus (Par. lat. 7899), 9th c.
Y = codex Parisinus (Par. lat. 7900), 9th c.
  Δ = consensus of DGLNp
D = codex Victorianus (Laur. 38.24), 10th–11th c.
G = codex Decurtatus (Vat. lat. 1640), 10th–11th c.
L = codex Lipsiensis (Bibl. munic. Lips. 1.37), 10th c.
N = codex Leidensis Vossianus (Voss. lat. Q 38), 10th c.
p = codex Parisinus (Par. lat. 10304), 10th c.
  A^1 = A before corrrection; A^2 = A as corrected by a later hand

2. REFERENCES AND ABBREVIATIONS

Greek and Latin authors and works are generally abbreviated as in LSJ and *OLD*, and references are to the editions there named, except where otherwise indicated. Menander's more continuous plays are cited from Sandbach's OCT^2 (1990) and the fragments from K–T; other fragments of Greek comedy are cited from *PCG* where available, otherwise from *CGFP* or *CAF*. Ennius' tragedies and *Annales* are cited from the editions of Jocelyn (1967) and Skutsch (1985) respectively.

Internal cross-references take the following forms: Intro. sect. 3 = section 3 of the Introduction; App. 1 3(*j*) = section 3, subsection (*j*) of Appendix 1; 25n. = note on line 25; 232–91nn. = introductory notes to the scene 232–91.

3. STANDARD COLLECTIONS AND WORKS OF REFERENCE

CAF *Comicorum Atticorum fragmenta* ed. T. Kock (Leipzig 1880–8)

*CAH*² *Cambridge ancient history* (Cambridge 1970– ²)

CGFP *Comicorum Graecorum fragmenta in papyris reperta* ed. C. Austin (Berlin and New York 1973)

CGL *Corpus glossariorum Latinarum* edd. G. Loewe and G. Goetz (Leipzig 1888–1923)

CHCL *Cambridge history of classical literature* II: *Latin literature* edd. W. Clausen and E. J. Kenney (Cambridge 1982)

com. *Comicorum Romanorum fragmenta* ed. O. Ribbeck (Leipzig 1898³)

CPG *Corpus paroemiographorum Graecorum* edd. E. L. Leutsch and F. G. Schneidewin (Göttingen 1839–51).

EGF *Epicorum Graecorum fragmenta* ed. M. Davies (Göttingen 1988)

GLK *Grammatici Latini* ed. H. Keil (Leipzig 1855–80)

GLP *Select papyri* III: *Literary papyri: poetry* ed. D. L. Page (London 1941)

gram. *Grammaticae Romanae fragmenta* ed. H. Funaioli (Stuttgart 1907)

H–S J. B. Hofmann and A. Szantyr, *Lateinische Syntax und Stilistik* (Munich 1965)

K–A See *PCG*

K–T A. Koerte and A. Thierfelder (edd.), *Menandri reliquiae* (Leipzig 1953–5)

LIMC *Lexicon iconographicum mythologiae classicae* (Zurich and Munich 1981–)

LSJ H. G. Liddell, R. Scott, H. S. Jones, P. G. W. Glare, *Greek–English lexicon* (Oxford 1940⁹ with new supplement 1996)

NLS *A new Latin syntax*, E. C. Woodcock (London 1959)

*OCD*³ *Oxford classical dictionary* edd. S. Hornblower and A. Spawforth (Oxford 1996³)

OCT Oxford Classical Text

OLD *Oxford Latin dictionary* ed. P. G. W. Glare (Oxford 1982)

orat. *Oratorum Romanorum fragmenta* ed. E. Malcovati (Turin 1955²)

PCG *Poetae Comici Graeci* edd. R. Kassel and C. Austin (Berlin and New York 1983–)

RE	*Real-Encyclopädie der classischen Altertumswissenschaft* edd. A. Pauly, G. Wissowa, W. Kroll (Stuttgart 1894–1972)
TGF	*Tragicorum Graecorum fragmenta* ed. A. Nauck (Leipzig 1889²)
TLL	*Thesaurus linguae Latinae* (Leipzig 1900–)
trag.	*Tragicorum Romanorum fragmenta* ed. O. Ribbeck (Leipzig 1897³)
TrGF	*Tragicorum Graecorum fragmenta* edd. B. Snell, R. Kannicht, S. Radt (Göttingen 1971–86)

4. BOOKS AND ARTICLES

This is a list of books and articles referred to in this edition. Comprehensive bibliographies for Terence can be found in Cupaiuolo, Goldberg (1981), Arnott (1975), Gaiser, Marti (1961), (1963), and Prete (1961).

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